

AUGIST 2007 <> ISSUE # 224 <> VOL. 18 <> ALWAYS FREE <> SLUGMAG.COM


PIONEER PARK
CONCERT SERIES
JULY 13TH THROUGH AUGUST 31ST
EVERY FRIDAY NIGHT FROM 6 TO 8:30PM
REMAINING SHOWS:
JULY 27TH:
ELEPHANTE WITH LAB COAT
AUGUST
3RD: STARMY WITH JON E. DANGEROUSLY
10TH: WISEBIRD WITH TIM WRAY
17TH: NATHAN MCEUEN WITH SHADES OF GRAY
24TH: THE BODY WITH ULYSSES
31ST: INSATIABLE WITH SCHOOL OF ROCK
PRESENTED BY:
SALT LAKE CITY
THANKS TO:
in Utah this week
NIGHTSIDE
Utah Dialogue
SLUG MAGAZINE



Saturday Mornings, 8 am - 1 pm; June 9 - October 20

15 Years of Fresh in Historic Pioneer Park, 300 South 300 West

Here's What's Happening at the Market:

Aug 4	Ready, Set, Explore: Kid's Activities *Presented by Discovery Gateway*
Aug 11	Library Book Sale *Presented by the Downtown Public Library*
Aug 18	Ferragosto Festival Preview *Presented by the Italian Civic League*
Aug 25	Salt in the City *Presented by Real Salt Lake*

For more information and a full schedule of events, go to:

www.slcfarmersmarket.org

Presented by:

DOWNTOWN SLC IT'S THE PLACE

SALT LAKE CITY Downtown Alliance

CELEBRATING 15 YEARS

WELLS FARGO

Mount Olympus Spring Water Since 1898

(3) SLUG





SLUG
SaltLakeUnderGround Magazine

351 Pierpont Ave. Ste. 4B
Salt Lake City, Utah 84101
Ph: 801.487.9221 Fax: 801.487.1359
www.slugmag.com *info@slugmag.com*

Publisher: Eighteen Percent Gray
Editor: Angela H. Brown
Associate Editor: Erik Lopez
Office Coordinators: Jeanette Moses, Adam Dorobiala
Copy Editing Team: Bryer Wharton, Jeanette Moses, Rebecca Vernon, Erik Lopez, Jamila Roehrig, Danielle Schwager
Daily Calendar Editor: Jeanette Moses
Cover Design: Joshua Joye
Cover Photo: Chris Swainston
Issue Design: Joshua Joye
Ad Designers: Spencer Young
Website Design: Kate OiConnor
Website Assistant: Ricky Vigil
Illustrations: Camilla Taylor, Craig Secrist

Photographers: Dan Gorder, Jon K., , Adam Dorobiala, Chris Swainston, Bob Plumb, Emily Allen, Jeremy Wilkins.

Ad Sales:
Angela Brown:
sales@slugmag.com
Meghann Griggs:
meghann@slugmag.com
Mariah Mann-Mellus:
mariah@slugmag.com
Carmen Harris
carmen@slugmag.com
Robin Brown
robin@slugmag.com
David Ludwig
david@slugmag.com

Marketing: Mariah Mann-Mellus, Meghann Griggs, Carmen Harris, Robin Brown, David Ludwig

Marketing Assistants: Andreann Stevens, Jeanette Moses
Summer of Death Coordinators: Mike Brown, David Amador, Adam Dorobiala, Chris Swainston

Distro: Bucket, Andrew Glassett, Tony Bassett, Jeanette Moses, Crystelle Stroud, Aaron Harding, Lauren Call, Coultin Porter
Office Interns: Josh McGillis, Jordan Jones.

Monkeys with Computers: Mariah Mann-Mellus, Mike Brown, James Orme, Ryan Michael Painter, Ryan Powers, Rebecca Vernon, Brodie Hammers, Andrew Glassett, Lance Saunders, Erik Lopez, Jeremy Wilkins, Jeanette Moses, Dave Madden, Bryer Wharton, Bob Plumb, Laura Hadar, David Amador, Peter Fryer, Tom Carbone, Spencer Young, Jon Robertson, Jeff Guay, Jared Richmond, Shawn Mayer, James Bennett, Jesse Kennedy, Ricky Vigil, Miles Ridling, The Kuby, Gavin Hoffman, Ross Solomon, Jona Gerloch, Kelly Ashkettle, Jenn Neilsen,Brian Roller, Connor Dow, Makena Walsh, Kybir, Dan Rose.

SLUG Alumni: Alan Steed, Laura "Lars" Swensen, Bill Frost, Jeff Vice, Jon Shuman, Chuck Berrett, Ryan Workman, Jeff Fogt, Shannon Froh, Camilla Taylor, Nate Martin, Mark Scheering, Cindi Patterson, Stacey Adams, Tyler Froburn, MC Welk, Shane Farver, John Forgach, Rachel Thompson, Katie Maloney, Kevlar7, William Athey, Brian Staker, Ruby Claire, Monica Borschel, Packard, Pbut, oneamyseven.

DISCLAIMER: SLUG Magazine does not necessarily maintain the same opinions as those found in our articles, interviews or advertisements. If you are easily offended, please do not blame us. We are a carrier for the voice of the people and it is not our fault if you don't like people.
Content is property of SLUG Magazine. Please do not use without permission or we will hunt you down and make you pay for your sins. Now, that's a promise.

CONTRIBUTOR LIMELIGHT



JOSHUA JOYE · GRAPHIC DESIGNER

Joshua Joye, *SLUG*'s graphic designer, is a "Josh of All Trades" – he wood works, he graffiti's, he screenprints, he stencils and much, much more! Currently, he is working on his Bachelor of Fine Arts in Graphic Communications from *Weber State University*. Outside of "laying out" *SLUG* issues, Joye dabbles in eclectic hobbies such as squash, duckpin bowling and scrap booking for future posterity. If you find Joye's work as exciting as we do, email him, *Joshua@slugmag.com.* Freelance, ahoy!

PEOPLE'S MARKET

local goods • entrepreneurship • diversity

Farm Fresh Produce
Artisan Crafts
Buy Local First Businesses
Youth Entrepreneurs
Delicious Food
Music

SUNDAYS 10-3

International Peace Garden
1060 S. 900 W.

www.slcpeoplesmarket.org

KCPW 88.3 FM • 1010 AM
Buy local FIRST UTAH
Utah Horizon
SALT LAKE CITY
SLUG MAGAZINE

Jade MARKET

Groceries, organics, snacks & sundries in downtown Salt Lake City!

AUGUST SPECIALS

Squatters Organic Amber Ale
6-PACK $6.99

Wasatch Microbrew Sampler
12-PACK $12.99

353 West 200 South
MON. - SAT. 8 A.M. TO 10 P.M.
SUN. 8 A.M. TO 8 P.M.
801.521.2106

The Avenues Street Fair

Feel The Beat!

Saturday, September 8, 2007
2nd Avenue between I and N Streets

9:00 AM to 6:00 PM • Two Stages of Live Entertainment!

* Blue Healers
* Buddha Pie
* Crescent Moon
* Gross National Product
* Lake Effect
* Patsy Ohio
* Smokin' Blues Band
* Stella
* Strings
* Vapor Trails
* Wasatch Music Coaching Academy

CATALYST
Intermountain Healthcare LDS Hospital
in Utah this week
KCPW
MEDIA One
KRCL 90.9FM radio free utah





Dear Dickheads

Dear Dickheads,
I am writing to thank all of the scene people who pulled their resources together and donated their time and money to Marty and Nicki Kastler last month.
I'd also like to remind your readers that the driver who hurt our friend is still at large. Keep your eyes and ears open and checkout the vehicle's profile on helpmarty.com. There is a hefty reward available for any information leading to that fucker's arrest and/or prosecution.
Let's keep raising money to increase the reward bounty and sustain the Kastlers.
Eat a dick,

–Marc Olson

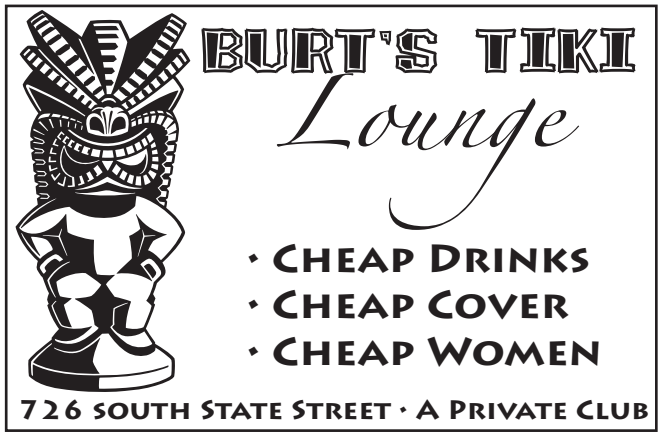
WORD. Let's name-check a few peeps that should be recognized for their generous effort: nobrow coffee & tea, Piper Down Pub, Jackalope, Wasatch Brewery, Lost Art Tattoo, The Big Deluxe Tattoo, Bar Deluxe, Salt Lake Bike Collective, Blue Plate Diner, KOI Piercing, Alchemy Coffee, Model Citizen, Hektik.org, Slowtrain, Frosty Darling, Ken Sanders Rare Books, Budweiser, Trolley Wing Company, Tom Brickey D.D.S., Club Sound, Stoneground, Pipe Dream, Redlight Books, Mo's Bar and Grill, all the local bands & DJs that played the benefits and YOU–the people who attended the fundraisers.

AUG. Fundraisers For Marty:

- ***Sat. Aug 4th Ride for Marty-Liberty Park***
- ***Aug 25th Amber Alert, OstandsforQ, Subrosa Iberis – Addicted Café***

Dear Dickheads,
I used to write for you, it was many decades ago so I understand if you don't remember me. I am writing because I just got done watching the new Smashing Pumpkins "Tarantula" video. I have no shame in admitting to really being excited about this new album (although Mr. Corgan is quite offensive with his lethal mixture of pretense and egoism). The video is really cool, it's shot with style, it's bold, it's very tasteful. However, I have seen this all before right in my hometown of Salt Lake City. I don't know if Mr. Corgan was just going for broke when he arranged this new band (since the old members won't work with him any longer) by casting a wide array of musicians to back him in some strange cultish fashion. I am also not sure if he has ever seen or heard any of the bands in Salt Lake ever perform, but there is an uncanny resemblance to 2 SLC bands - Pur Bats and Vile Blue Shades. Mr. Corgan has officially stolen the look and stage presence of the Pur Bats lead vocalist, and his over-crowded stage of girls in skirts, regular looking dudes and other various hipsters shaking tambourines, playing guitars and adding multiple backing vocals remind me of the madness behind performances by The Vile Blue Shades. I know this is ridiculous speculation, and the likelihood of Billy ever hiding out at the back of Kilby Court and taking notes on Utah rock bands is very 'out there', but the resemblance caught my attention. Besides, I am bored at work and a habitual conspiracy theorist. That is all for now. From New York City, this is Chuck Berrett...signing off.

Hey Chuck- Of course we remember you. You stopped writing for us because you moved to NYC last year although, if we had known about your secret Billy Corgan fetish we probably would have fired you before you left. Is Corgan biting style tips from the SLC local music scene? It is plausible. The Smashing Pumpkin did spend weeks in Zion circa 2003 when he was working on that shitty side project, Zwan. Fuck Corgan and his Smashing Pumpkins; they only made two good records anyway (Gish, Siamese Dream). Oh and Chuck, there is another reason why Billy's old band mates won't work with him– his music sucks!



CRUCIAL ROOTS MOVEMENT PRESENTS

THE DUB SHACK

featuring



DAVID GAD & JAH BELOVED

www.myspace.com/davidgad

MISS OMEGA

www.afroomega.com





RAS BENJAMIN

www.myspace.com/benjamin7

w/ DJ Rock Solid, also Barikuda outta THA LBC

Suede
FRIDAY
SEPTEMBER 7TH
PARK CITY UT.
Indica Appreciation Day

Huka Bar & Grill
Saturday
September 8th
Murray, UT.
w/ James Shook

Monk's
MONDAY
SEPTEMBER 10TH
DOWNTOWN SLC
Reggae Night!
w/DJ Rebel
& MC Ras Dread

For more info visit www.myspace.com/dublifesoundsystem

privateclubsformembers

This is the place for Hookahs ...

10% off with Temple Recommend



Friends Of
CLUB VEGAS
private club for members
445 S 400 W SLC

Get Well Soon Marty!



THE PIPE DREAM
"THE HEADZ OF STATE!"
2583 SOUTH STATE
(801)486-0665

(7) SLUG


TUESDAY, AUGUST 21ST, 2007
GUERILLA UNION
PRESENTS:
rock the bells
REPRESENT + RESPECT + RECOGNIZE
: A WORLD-CLASS HIP HOP PLATFORM
2007 NORTH AMERICAN FESTIVAL SERIES
POWERED BY:
SanDisk
ROCKSTAR ENERGY DRINK
Heineken
SRC STREET RECORDS CORPORATION
SALT LAKE CITY, UT
USANA AMPITHEATRE
CHECK ROCKTHEBELLS.NET
FOR DATES AND INFORMATION
ALL AGES
RAIN OR SHINE
TICKETS AVAILABLE AT
SMITHS TIX
TICKETS ON-SALE NOW
WU WORLDWIDE
THE LEGENDARY
WU-TANG CLAN
PERFORMING OFF THEIR FORTHCOMING ALBUM "8 DIAGRAMS" IN STORES THIS SUMMER
NAS
CYPRESS HILL
TALIB KWELI
PERFORMING OFF HIS NEW ALBUM "EARDRUM" IN STORES THIS SUMMER
PHAROAHE MONCH | MOP
IMMORTAL TECHNIQUE
DAVID BANNER
JEDI MIND TRICKS
VINNIE PAZ & STOUPE-
THE ENEMY OF MANKIND
HOSTED BY SUPERNATURAL
GUERILLA UNION
myspace.com a place for hiphop
PAID DUES
HIPHOP DX
LIVE NATION
BALLER STATUS
mass appeal
URB MAGAZINE
okayplayer.
VIBE
DUBCNN
UNDERGROUNDHIPHOP.COM
AOL Latino
ROCKSTAR ENERGY DRINK
PRODUCED BY GUERILLA UNION
IN ASSOCIATION WITH LIVE NATION
UNITED CONCERTS
GUERILLA UNION on HIP HOP OFFICIAL / YOUR MOBILE SOURCE FOR EVERYTHING HIP HOP
TEXT GU TO 44688
(STANDARD TEXT MESSAGE RATES APPLY)
WWW.GUERILLAUNION.COM + WWW.ROCKTHEBELLS.NET + WWW.MYSPACE.COM/ROCKTHEBELLS

(8) SLUG


666 SOUTH STATE STREET
BAR DELUXE
A PRIVATE CLUB FOR MEMBERS
801.521.5255
WEEKLY EVENTS
MONDAY
THE NOTORIOUS SONNY B
(UNLESS OTHERWISE NOTED WITH A *)
TUESDAY
KARAOKE
WEDNESDAY
WHISKEY WEDNESDAYS
THURSDAY
LADIES NIGHT
FRIDAY
LIVE MUSIC
SATURDAY
LIVE MUSIC
SUNDAY
KATE LE DEUCE
DELUXE EVENTS
FRIDAY AUGUST 3RD
IOTA
SATURDAY AUGUST 4TH
AFRO OMEGA
SATURDAY AUGUST 11TH
BLOODWORM
FRIDAY AUGUST 17TH
SLIPPERY KITTENS
1 YEAR ANNIVERSARY SHOW
*MONDAY AUGUST 20TH
CHRIS DUARTE
FRIDAY AUGUST 24TH
SALT LAKE ALTERNATIVE
JAZZ ORCHESTRA
SATURDAY AUGUST 25TH
THE ALICE IN WONDERLAND
BIRTHDAY BASH FOR GINA
"NO ALICE'S ALLOWED"
FEATUTING
SPOOKY DEVILLE
COMPOSITION B
WEDNESDAY AUGUST 29TH
MURDER JUNKIES
THUNDERFIST
SKINT
$7 COVER
COME EARLY FOR THE FREE SCREENING
OF THE GG ALLIN FILM "HATED"
OPEN 3:30PM WEEKDAYS - 12:30PM SAT & SUN
FREE POOL 4 - 7 DAILY
$1.25 PBR ALL DAY EVERY DAY

THE BaYOU

Follow your
CHI, It MAY
lead you to
Beervana



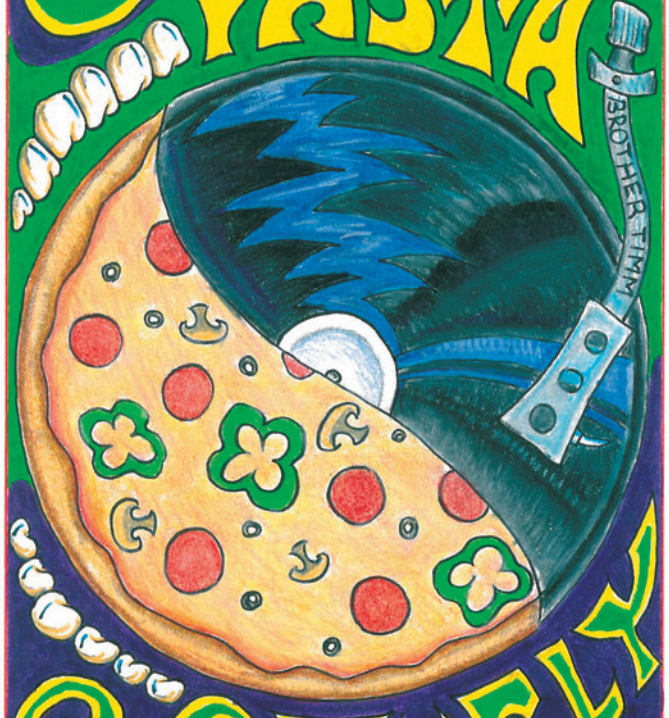
Open 11 am - 1 am Mon- Fri
Sat- Sun 5 pm - 1 am
Kitchen serves until 12:30 am

645 South State Street

www.utahbayou.com
www.myspace.com/beervana

A private club for members

STONE GROUND POOL
PIZZA
PASTA



POSITIVELY 4TH ST MUSIC
CD's DVD's VINYL
TURNTABLES
BUY·SELL·TRADE·

STONEGROUND (801) 364-1368
POSITIVELY 4TH ST MUSIC (801) 531-8181
249 E. 400 S. SLC, UT 84111


Just
Kickin' It.
The Jackalope Lounge
372 South State Street
Salt Lake City, Utah. 84111
801-359-8054
A Private Club for Members.


LOST ART TATTOO
Salt Lake City
348 South State Street
801-537-7858
Ogden
2618 Washington Blvd
801-393-4901
Quality electric tattooing done in a safe sterile environment. LostArtTattoo.com

Konsickwence

August Localized
By Miles Ridling
milesridling@hotmail.com



Photo by: Bob Jr. Plumb

Pump up your b-ball shoes, knock down that forty and come to *SLUG Magazine's* monthly local music showcase**. Bomb City**, **Konsickwence** and the **Side Project** will perform on August 10th at local watering hole the *Urban Lounge*, 241 South 500 East, a private club for members. It's five dollars at the door. Come out and support local hip and hop.

James Madson – Emcee, DJ
Sammy Smith – Live Drum

James Madson aka Konsickwence's story starts back in 1998 when his older brother, **DJ Prolific**, was shooting inline skating videos for **VG8** and other inline skating companies. While shooting those videos and inline skating himself, Madson started spitting lyrics and getting into hip-hop. "In 1998, DJ Prolific, **P-Ince** and myself started the band **Lifted Individuals**. We did a few shows and in 2004 I started doing my own solo work," says Madson.

Konsickwence's own style is a blend of **Brother Ali** textures and **Sage Francis** mixed with a touch of **Rakim**. Konsickwence's style gives a heavy nod towards the East coast, but compared to other in the hip-hop scene, Madson believes that while there are a growing number of Emm Cees and DJs, there is a false hope that the scene will break free and gain some well deserved recognition.

"Salt Lakes taking is steps towards recognition. But we don't have the connections say [that] the Boston or L.A. scene does," says Konsickwence.

Legally blind from an early age, Madson understood that hip-hop's power came from a visually impacted live show. Turning his seemingly crippling disadvantage into an advantage, Madson draws the crowd in with an intense people/performer interaction. "For me it's more about the energy; trying to get everyone involved and interested in what I do by just connecting with people. I try and keep it more true school, ya know? Less about the Dalmatian spots."

Overdetermined enthusiasm or not, Konsickwence will release a handful of albums come September which include mixtapes and an unreleased album he has been sitting on. Intrigued about what SLC hip-hop has to offer in the way of fast freshness? Check out *www.myspace.com/konsickwence*. Tell'em *SLUG* sent you.

Bomb City

George – Emcee

Maxim ILL – Emcee

Bomb City, George and Maxim ILL, mix and match rap rock with electronica to produce something, as George says "… [that] isn't **Limp Bizkit** isn't **311** and certainly isn't **Rage Against The Machine**." According to George, it is its own sound.

Bomb City's influence range wide and clear, roaming the spectrum of 60s psychedelic, old-skool hip-hop, even friends and family. "Max and I always talk about how **Jimi Hendrix** is basically one our biggest influences. We both used to be in rock bands when we were 14 and then started rapping when we were 16," says George.

The Grind, the duo's first album, has recently been re-released due to unresolved issues with its production, with a few special bonuses. "Personally, I wasn't happy with the art work so Max and I redid all the art and it just snowballed from there… We did a song with **Royal Bliss**, a big rock group around town. We covered one of their songs, "Music Man," we did a kinda reggae version. We also covered **Bad Company's** "Feel Like Makin' Love." Then we did a song call "Let It Snow" which is a hardcore song for skiers and snowboards," says George of the re-released CDs expanded track list. The upgraded *The Grind* includes a couple of skits to add that concept feel and five more new songs that span a wide range of influences. "The biggest influence on *The Grind* would have to be **Mark Kendall** the guitarist from **Great White**. He helped us produce our album and took us out to California. We played a couple of live shows with him. He has just been a real positive influence," finishes George.

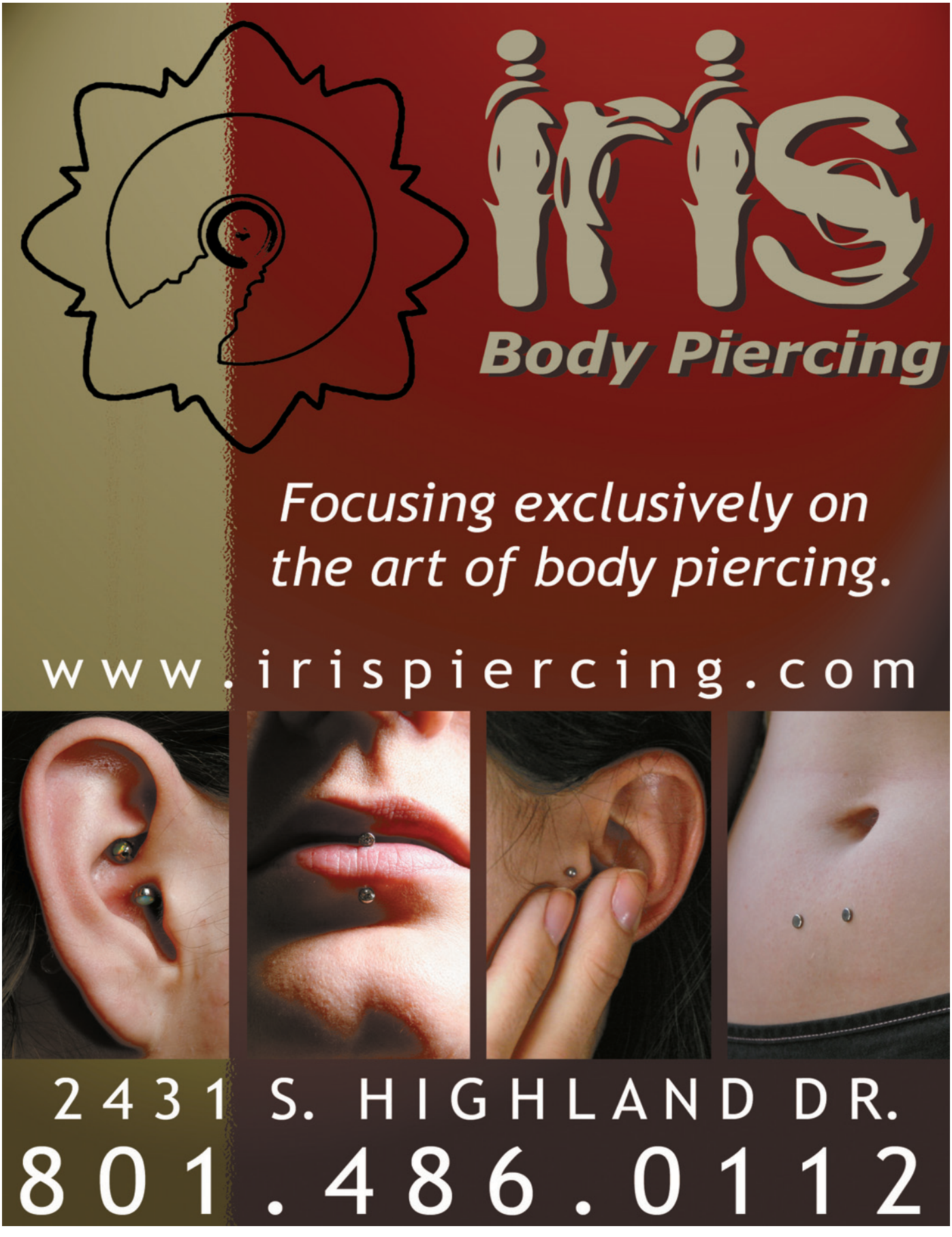


Positive influence is exactly what people have come to expect of the half Ogden half salt city based duo, that and high-energy. What keeps the kids coming back to Bomb City's live shows, George explains, is the "high, high energy. We'll be sweatin' the whole time and you'll be sweatin' the whole time. We'll go back and forth between rock n' roll -hip hop over to what some people call techno-rap numbers."

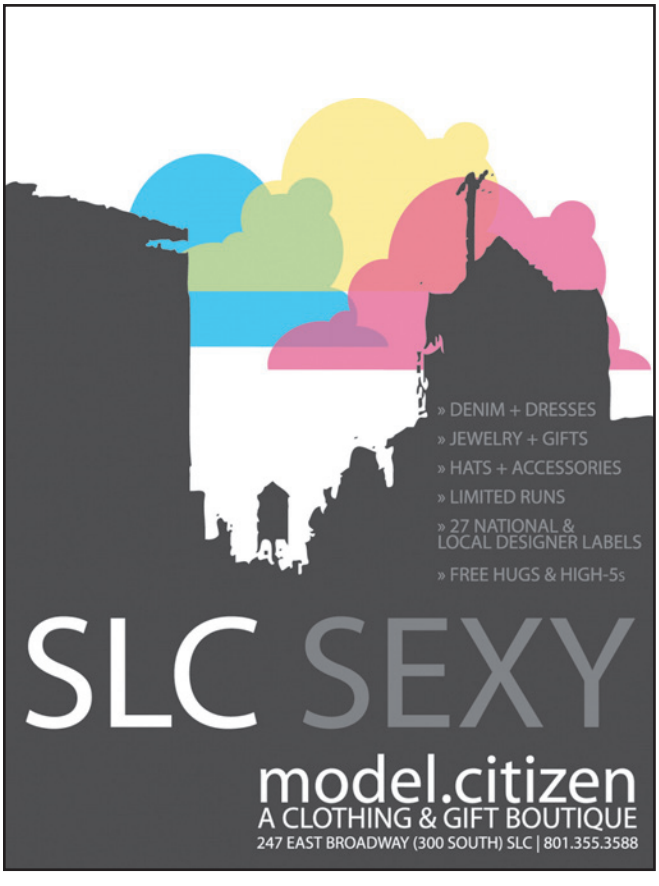
Like Konsickwence, Bomb City sees the current Utah hip-hop scene as overzealous in their conception of themselves. They feel that the scene is premature in thinking that it can break out of its local setting. "You know I'm disappointed in the direction the local hip-hop scene is headed. I haven't really witnessed a change. Although, there's always been a few people like **Lamb** from **Self Expression** who have always tried to portray positive messages. I think the scene's headed more in the direction of the bling bling, U92 busta style."

Check out their Myspace page for the positive force behind Utah hip-hop at *www.myspace.com/bombcitylive*.

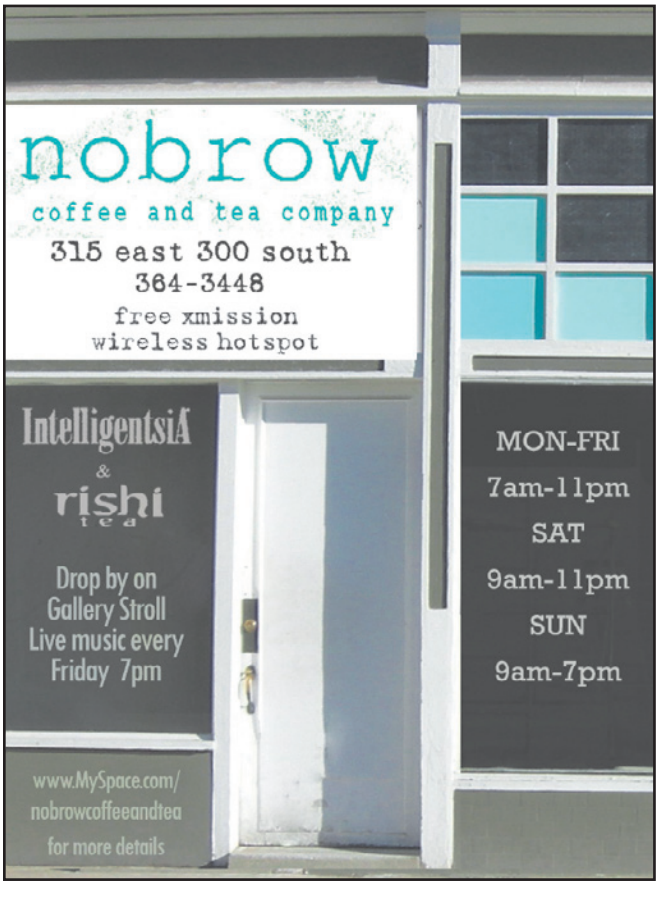


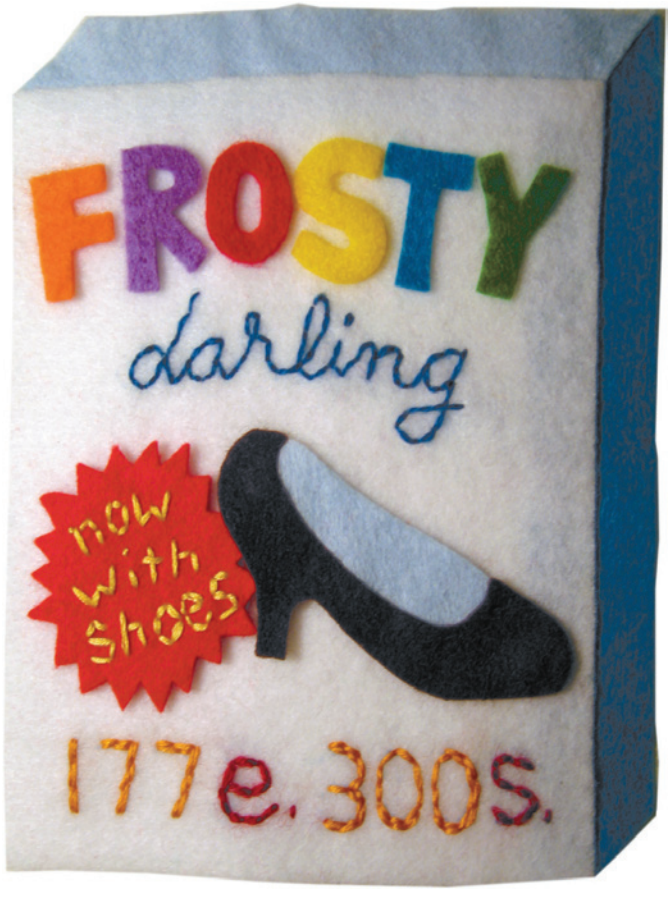

iris
Body Piercing
Focusing exclusively on
the art of body piercing.
www.irispiercing.com
2431 S. HIGHLAND DR.
801.486.0112

(14) SLUG


» DENIM + DRESSES
» JEWELRY + GIFTS
» HATS + ACCESSORIES
» LIMITED RUNS
» 27 NATIONAL & LOCAL DESIGNER LABELS
» FREE HUGS & HIGH-5s
SLC SEXY
model.citizen
A CLOTHING & GIFT BOUTIQUE
247 EAST BROADWAY (300 SOUTH) SLC | 801.355.3588


slowtrain
221 e broadway
cds + dvds + vinyl
featuring:
independent music
local music
imports
special orders
record players
hours:
mon - sat
11am to 10pm
sundays
12pm to 6pm
801-364-2611
slowtrainmusic.com


nobrow
coffee and tea company
315 east 300 south
364-3448
free xmission
wireless hotspot
IntelligentsiA
&
rishi tea
Drop by on
Gallery Stroll
Live music every
Friday 7pm
www.MySpace.com/
nobrowcoffeeandtea
for more details
MON-FRI
7am-11pm
SAT
9am-11pm
SUN
9am-7pm


FROSTY
darling
now with shoes
177 e. 300 s.


EGO

Perfect Vision: Colby Houghton of Exigent Records Talks Shop

By Rebecca Vernon
sweetsweetjane76@hotmail.com

"If someone had told me 10 years ago that I'd be a major player in the Salt Lake scene, I would've said, 'That'd be awesome, but it's not going to happen,'" **Colby Houghton**, owner of **Exigent Records,** says. "I've heard nothing but praise outside Utah for the bands on the label, and I believe Exigent will only continue growing with the momentum already in place."

In the late 90s, Houghton began driving up to Salt Lake shows from Southern Utah, where he worked at the now-defunct record store, *Tom-Tom Music*. His job of four years as a record store clerk "opened up his eyes and ears" to the diversity the music world had to offer. After participating in the Salt Lake scene for years, Houghton took a year off, regrouped and came back as a label.

"The label was a way for me to put my friends' albums out, and in the process, help change the face of Utah music," he says. One of the first bands Houghton signed was **Gaza**, who went on to be signed to **Black Market Activities**, a subsidiary of **Metal Blade**, making Gaza the label's most obvious success story.

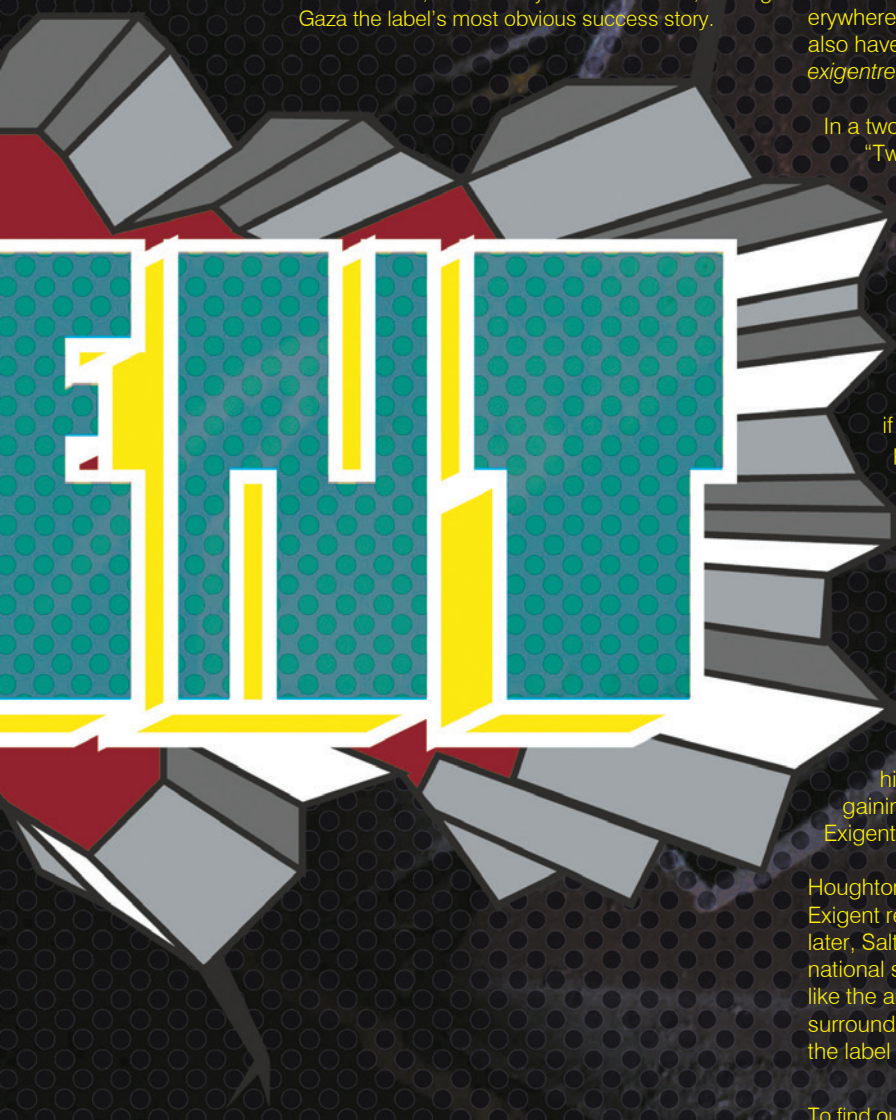


Photo by: Chris Swainston

"The heavier bands were a baseline for the label," says Houghton, "But having multiple genres is the direction I want to go in. I don't want to be stereotyped, and I want the label's roster and the Exigent shows I put together to facilitate the broadening of musical exposure for younger kids in the scene." The Salt Lake-based record label has steadily bloomed from a boutique label of local sludge and metal bands to a diverse garden featuring 22 bands from a wide array of genres.

Recently, Houghton released a label compilation titled *The Sound of Colors Breathing Vol. 1*, featuring one track from each band on Exigent's roster. While most of the compilation is still centered around the heavier acts, it showcases the wide talent latent in the region, primarily from Utah. From the tilted and robotic expediency of **Ether** to the greasy and alarming club beats of **COSM**, the label sampler encompases the wide range of regional talent.

"Part of the purpose of the Exigent compilation we just put out was exposure for the scene on a regional and maybe national level," says Houghton. "We gave the comps out to all the bands who went on the *SLUG Tour*, who in turn distributed them out of state, and to a ton of other bands as well. We put them in record stores and in clubs everywhere here in town. We have national magazines requesting it. We also have a request form on our myspace site (*www.myspace.com/exigentrecords*) for the comp that you fill out and it's sent to you free."

In a two-month period, Exigent has distributed 8,000 compilations. "Twenty-five boxes of 400 each," Houghton says. Although the label has had major successes in the past few years, Houghton doesn't use it to support himself financially.

"All artist-driven businesses run on the thin side," says Houghton. "I'm not a trust-fund baby; I created this label out of nothing, out a love for art. I never ran Exigent as a business, but as a passion; as a chance to expose amazing bands. I'm willing to take risks on my artists. I realize that I have to make money to put back into the label, because if the artists move forward, we're all going to be in a greater place. But right now I'm lucky if I break even."

Houghton works as an Engineering Network Operations Manger for T-Mobile, supporting his wife and two daughters. "You can't be a starving artist and have a family," says Houghton. "I don't have a chance to be a full-time musician with a family. The way I'm an artist is with my label; that's the way I express myself and contribute to the world musically."

As far as future plans for the label, Houghton says they just hired a national publicity company to help promote his bands through print media and tour press, a crucial step in gaining a national presence for the bands as individual artists and Exigent as a record-label community.

Houghton has high hopes that the unique Salt Lake sound with Exigent records will reverberate with a wider fanbase. "Sooner or later, Salt Lake will get the exposure it deserves," he says. "The national scene is over-exploited; no one's doing anything new. I feel like the artists in Salt Lake City and on Exigent are taking something surrounding them and creating something new out of it. The music on the label is music with substance."

To find out more about Exigent Records visit *www.exigentrecords.com*.

Dropping The "B" Word: An Interview with Picasso Scholar Lisa Florman

By Brian Kubaryz
knairb@hotmail.com

Today **Led Zeppelin** is used to pander anything from gas-efficient vehicles to moisturizing dish soap. Bubble-punk pink-panthers penetrate the airwaves. Poster art papers our museums. Postmodernism, of course, celebrates this apparent death of cultural elitism. But is there something to be mourned in the passing of Fine Art, in the replacement of "authentic" artworks by cheap mass reproductions? I spoke with art historian Lisa Florman about key 20th Century artists and critics who interrogated today's joint venture between art and commerce.

Florman, who studies hybrids such as Picasso's minotaurs, insisted that "art should be an encounter with otherness. If you aren't changed by it," she says, "you haven't had a genuine experience." She described the surrealist fascination with possession by an exterior power – when the boundaries of the self, of the skin and the eye, break down."

Was it modern art's inevitable fate to be dragged into the wheels of industry? Consider **Andy Warhol's** alliance of Art with its declared enemies; design and technology. His Brillo boxes, as "anti-canvasses," demoted art to commodity. By flattening both his work and himself into advertisements, Warhol blends artist, image and merchandise into a single unit of blandness. Everything becomes, with the same stupid obviousness, simply what it is and nothing more.

Florman, however, seeks to disrupt such seamless superficiality. "I want to detach the work from the artist," she said. "Art, once public, is no longer under the artist's control–criticism too. It's all part of the continuing life of art. My interest in rehabilitating historical figures that seem familiar or outmoded is an attempt to find something new in work that has been around for a while."

Recently, Florman has focused on the banalization of two modern-art legends: Pablo Picasso, whose name was once meant Art; and American critic **Clement Greenberg**, foe of factory-made "kitsch" and prophet of abstract expressionism. "They are of a piece in certain ways, Picasso and Greenberg. Neither is seen as radical anymore. I want to recapture their original danger." Rather than stone faces on the modernist *Mount Rushmore*, Florman sees these erstwhile titans as traumas, ghosts we must continue, like Hamlet, to live with. "It is too easy to imagine," Florman insists, "that people simply dissolve into the past. The real challenge is to show how a dead person, a corpse, can still cause trouble."

In recent decades, Picasso's command over the art world has received a serious challenge from a new academic preference. For the more dandy **Marcel Duchamp**, as well as the ever-increasing fame of popular darling, Andy Warhol. "I was at a conference," Florman recalls, "and it was clear that there were some anti-Picasso people there." Meanwhile, Greenberg, who penned the orthodox position on visual purity and media specificity, has – like the imposing Sphinx at Giza – lost his nose to a welter of postmodern canon fire. "But," Florman continues, "I resist pitting artist against artist, like children arguing over whether Spiderman could take Batman. Even professional art historians play that game, rather than acknowledging the complexity of a situation."

Florman, on the other hand, seeks to open productive dialogues. She suggests Picasso's collages made Duchamp's ready-mades possible. "Some of Picasso's early collages, instead of glue, used straight pins. That pin seems to me the first 'readymade'." Here, Picasso, as Duchamp would later do, smuggles mass-production into the shrine of art. "Picasso is not embracing the industrial necessarily, but raising it as a problem confronting 20th Century painting. Rather than denying critical encounters, he used his art as a place to stage them."

Thus Picasso, for the early Greenberg who still intrigues Florman, anticipated the conundrum all serious artists would soon face – how to create abstract art, which didn't resemble wallpaper or room décor? **Pollack**'s primal excursions into the unconscious, for instance, were quickly converted by *Vogue* magazine into backdrops for fashion models. I asked Florman if the way history is taught similarly reduces art to an array of color samples. "Good survey courses show a wide range of creative strategies. The best art tends to come out of other art, and is conscious of that. The most interesting Picasso shows him to be haunted, possessed by **Goya**, **Rembrandt** and many others who invade his imaginative space – even by things he himself had produced. "The problem," Florman continued, "is survey courses which tend to suggest that knowing a work means memorizing facts about it, along with meanings it may or may not have."

Florman also studies modern interpretations of antiquity. "**Nietzsche** argued that we have repressed much of what made Greek civilization so interesting. This distorts our perception of Picasso's so-called 'classical' prints. Those pieces disturb our understanding of the classical." For Florman, these pieces draw us in with familiar imagery and motifs; their superficial beauty breaks down on closer examination and becomes bizarre.

"I have not come to peace with beauty," Florman confesses. "Art historians loathe to say the 'B' word." But our discipline came out of **Kant** and **Hegel**'s philosophical aesthetics, in which questions of beauty were front and center. I am not sure it helps to imagine that beauty is now irrelevant. How can you write about Picasso's prints and not admit that they are staggeringly beautiful? I want to show that they are radical and beautiful at the same time."



Lisa Florman is associate professor of Art History at *Ohio State University*. She is the author of *Myth and Metamorphosis*, published by the *MIT Press*.

now hiring

systematic™

Attention: Anyone who's looking for decent job that doesn't suck!

We need a **kick ass** receptionist...

and we only have one requirement - you have to be able to handle the jackasses that work here!
Go to the link below for more info:

http://www.myspace.com/systematicenterprises



(19) SLUG

LOVE MOVIES?
Prove it.

SALT LAKE FILM SOCIETY
film festival all year long

Support your local independent art house

UPCOMING MIDNIGHT FILMS

The Breakfast Club

Breakfast Sausages!

PB&J's with the crusts cut off!

August 3rd & 4th





Can't Hardly Wait

August 17th & 18th

Jaws

August 24th & 25th





Trainspotting

Aug. 31st & Sept. 1st

SPONSORED BY: SLUG MAGAZINE

TOWER THEATRE
876 EAST 900 SOUTH
801.321.0310 www.saltlakefilmsociety.org

New Releases



GODS REVOLVER
little black horse where are you going with your dead rider?



MEDEA
we alone define our distance



MICROTIA
distance is oval

Prize Country | Loom | Bird Eater | Xur/Michigan









EXIGENT RECORDS
www.exigentrecords.com - www.myspace.com/exigentrecords


ICEBURN
STELLA BRASS
GOD'S REVOLVER
SATURDAY AUGUST 11
IN THE VENUE • 7PM • SMITHS TIX • 24TIX
POSTFONTAINE.COM • JAMBOREEMUSICFESTIVAL.COM
PRESENTED BY:
SLUG
MAGAZINE


Time To Change Your Shirt?
InkLifters
LASER TATTOO REMOVAL
1-888-UNDO-INK
WWW.INKLIFTERS.COM


Swim Wear
Lingerie
Shoes
Clothes
Sexy Toys
&
Professional
Body Piercing
20 Years of Sexy!
www.blueboutique.com
Blue Boutique
Sugarhouse
1080 E 2100 S
801-485-2072
West Valley
2778 W 3500 S
801-982-1100
North Temple
780 W North Temple
801-596-2160



Murder Junkies

By Dan Rose
info@slugmag.com

When I found out that the Murder Junkies were playing in Salt Lake City last summer, I begged *SLUG* for the opportunity to interview them; one of my favorite bands. In case you don't know, the Murder Junkies includes **Merle Allin**, brother to former Murder Junkie singer and punk rock icon **G.G. Allin**. I asked my buddy **Mike Abu**, from the local band, **Fuck the Informer**, who had first showed me footage of G.G., to come along on what was to become the greatest day of my life.

We approached the tour bus area and, nervously, knocked on the door of the first one that we saw. Eventually, the door opened and out walked the most corpse-like human being that we'd ever seen. G.G.? No, it couldn't be, this guy had clearly been dead longer than 10 years. We asked where Merle was and without saying a word, he gestured for us to follow him. He led us inside, up to the stage where the Junkies were supposedly about to do a sound check. We hung out there until some other guy told us we couldn't be there, and by the way, this way to the door. After three hours of walking around *The Depot*, we had nothing, and disappointment was beginning to set in.

We found the dressing room and met **J.B Beverly**, current lead singer of the Murder Junkies, who turned out to be a very generous host. He immediately asked if we'd like to smoke a joint and have some of their beer. Fuck yeah! He was very excited about the fact that he found "white cross" trucker speed, and was able to buy a shit-load of it at a local gas station. They only still sell them in three or four states, we were told, and Utah is one of them. He didn't offer us any of those. He just showed them off.

After a pleasant chat, **Dino** came in the room. Dino is the original drummer for the Murder Junkies, a convicted sex offender and a really nice guy. When he's not in the Murder Junkies, he is a bike messenger in New York City. Dino seemed passionate about porno mags and surrounded himself with a variety of different sexual subjects. Something about his neon green mustache and bright red hair and eyebrows made him stand out from the rest. J.B. told us a story about the night before. J.B. had to shit and by the time he came out of the bathroom, Dino was masturbating with his finger up his ass. Dino looked at J.B. and said, "I'm embarrassed," but he didn't stop pleasing himself. He just turned around. At this point, we were laughing our asses off, having a great time and starting to get a little fucked up.

By show time, we were ripped thanks to our new friends. The Murder Junkies kicked ass! J.B. didn't try to imitate G.G., which was 100 percent cooler than having some guy half-heartedly throw shit on us, although there were a bunch of cowboy hicks in the crowd, who could have used it. He simply did his thing while **Scotty** played outrageous Rock N' Roll riffs that would have made **Bill Webber** (the original Murder Junkies guitarist) proud. Merle kept scowling and baring his teeth at us, as if he was playing this show for Abu and I. His long dreadlocks almost eclipsed his Hasidic Jew side curls, but his Hitler moustache was still clearly evident. Dino looked like he didn't give a fuck, and kept looking at porno.

Scotty told us to go check out **Hank III**, as he needed the dressing room for himself and his new friend, a tall, cosmetically sound, blonde girl named **Susan**. By this point, we are wasted. Merle was standing by the merch booth, and when he saw us, he motioned for us to follow him, leading us out on to the fire escape. Finally, we were gonna talk to Merle Allin!

Merle has been playing punk rock since before it had a name. One of his bands even opened up for the **Ramones** a few times back in 1977! He told us how things had changed, how punk rock was dead, the circumstances behind G.G.'s death and how glad he was that there were people like me and Abu who gave a fuck. He said that G.G. never played in SLC (one show got cancelled), so next time you hear someone say that they saw G.G. at the *Speedway* or something, tell them they don't have to lie to impress you. Merle was proud of his brother, and although he didn't say it, you could tell that he missed him. He asked when we were gonna finish the article, and I said soon, very soon (that was a year ago). We left *The Depot* drunk and disoriented and somehow made it home without being hassled by cops.

I don't know what you're planning to do on Wednesday, August 29th, but I know where Abu and I will be … at the **10th Anniversary Hated Tour**, staring the Murder Junkies, at *Bar Deluxe*. A free screening of the GG documentary, *Hated*, will be screened from 6 to 8p.m., free of charge with a Merle Allin meet and greet from 8 to 9pm. A special edition version of *Hated* will be sold at the screening for 10 dollars. The show starts at 10pm and is seven dollars. These guys are true rock n roll underground and have done some crazy shit, and they are some of the coolest guys I've ever met. Thanks *SLUG* and the Murder Junkies for giving me the best day of my life.



EDWARD KA SPEL

The Email Logik of Edward Ka-Spel

By loveyoudead

Loveyoudead666@hotmail.com

Let me get this off my chest before I go any further: I'm such a picky asshole that the only reason I initially heard of Edward Ka-Spel was because he combined forces with two-thirds of **Skinny Puppy** back in the 80s and produced **The Tear Garden**, who released possibly one of the greatest albums ever, *The Last Man To Fly*, in 1991. For fuck's sake- I even worked at ***MODified*** here in Salt Lake for a brief period and never even bothered to check out Edward's solo output…let alone anything from **The Legendary Pink Dots**, who, as a matter of fact, are "legendary" in the gothic/industrial scene … and deservedly so. When I finally pulled my head out of my ass and tracked down other things that Edward had done, I felt like breaking my own arms for being such a stubborn bastard. The man has created some of the most beautiful, haunting, enchanting, psychotic music I have ever heard. Recently, Edward granted myself an e-mail interview, and even though I've never met the man, it's easy for me to see that he's not only a friendly and engaging individual, but he'd also be more than likely be someone I could hang out with and not want to kill within 15 minutes … even if he does want to live in Seattle.

SLUG: After all this time, do you still have the same intensity to make music as you did when you first started?

Ka-Spel: Actually, the intensity has increased as after 26 years I'm still not where I want to be and I'm a determined bastard, like the dog that won't take his teeth out of the milkman's thigh.

SLUG: Do you prefer working with an entire group like the Dots, or essentially going it alone? Obviously they are two different experiences, but

what makes one more comfortable or rewarding than the other?

Ka-Spel: I do love bouncing ideas off another person. In the last weeks I've been working very closely with **Phil Silverman** on a new Dots album and cherishing every second. Making the last Tear Garden with **cEvin** was joyful, delightful too. Sometimes when I'm ploughing my own furrow I don't see the wood for the trees … even so, mostly I enjoy the experience too.

SLUG: What is your favorite city or venue to play in the United States? How about in the world? Are there any specific reasons why, and what are your overall thoughts about touring?

Ka-Spel: Salt Lake City of course. Joking, sorry ... Actually I do like coming to SLC but I'd probably say my favorite US city is Seattle ... It's a place where I could happily live too. The world? That's hard. Paris perhaps … I'm very fond of Strasbourg ... Cologne, too. No … no … it's LONDON!

SLUG: Speaking of recording, believe it or not, my first exposure to you was the first Tear Garden EP, and I've followed the **Tear Garden** since that release … I've read in the past that you and **cEvin Key** have discussed touring with the group. Is this ever actually going to happen, and are there plans for more recorded output between you two?

Ka-Spel: Next year possibly. It's been a long time coming, but I'd say you can count on there being Tear Garden shows in the future. We both want this. Of course, there will be more albums too. cEvin's family…Tear Garden isn't something that's going to end while we both breathe the air. (Note: A new Tear Garden release entitled *The Secret Experiment* is available through cEvin Key's **Subconscious Communications** label as part of the "From the Vault" collectors' series.)

SLUG: I've also read in the past that some of your favorite music is relatively obscure European bands such as **Magma** and Can…do you still listen to bands such as these? What current bands have impressed you, both live and recorded?

Ka-Spel: New bands? I lost touch a little recently...I'm loving everything that **Andrew Liles** makes these days. It makes me smile and glad to be English at a time when that can often be embarrassing**.**

SLUG: What is your opinion of social networking sites like Myspace, Facebook, etc?

Ka-Spel: I suppose I'm glad it's there. These websites play their part and make the world a little less lonely. I have a MySpace page myself, but I've told no-one and I only have one "friend"… It's fine that way, too.

SLUG: Do you spend much time online? If so, what sites do you frequent?

Ka-Spel: Too much time in reality. A bit of an email junkie and (gulp) I do download stuff … mostly radio plays from the 40s and 50s. The atmosphere of these glorious creations is utterly captivating and illustrates a world that could be on the other side of the galaxy.

SLUG: Tell us something your fans don't know about you…

Ka-Spel: This is the age of the Internet. Everybody knows everything about everybody and often they make it up. OK, I can play **Beethoven**'s 9th, pitch perfect, on my teeth.

SLUG: Any specific stories or memories you'd like to share about your short jaunts through in Salt Lake City?

Ka-Spel: Have they finished the freeway yet?

I honestly don't think I could come up with a better way to end this little e-discussion. Ladies and gentlemen, you've just read the man's words, now go buy his music. Don't be a putz and delay the way I did. Edward Ka-Spel's new album, *Dream Logik Part One*, is available now from **Beta-Lactam Ring Records**.




SUN • SOPRANO SUNDAYS
MON • 8 BALL TOURNY
$3 VODKA REDBULLS
TUES • OPEN MIC NIGHT
FREE POOL ALL DAY
$5 PITCHERS
WED • KARAOKE!
THURS • PIANO STYLINGS
BY DAVE COMPTON
FRI • DJ MATRIX
SAT • LIVE MUSIC
8-4- DJ MATRIX
8-11 PINK TRACTORS
8-18 CLINT LEWIS
8-31 "WELCOME HOME BERNIE"
9-1 SOGGY BONE
WEEKLY DRINK SPECIALS!
TONI'S
A PRIVATE CLUB
FOR MEMBERS
3165 SOUTH 1300 EAST
801.466.0838


Go Sushi
"...really good sushi served up in a very unintimidating environment. Go Sushi isn't a sushi shrine but more of a comfy local café that happens to serve remarkable sushi."
- Ted Scheffler, City weekly July 6, 2006
"Best Suburban sushi 2005"
- Salt Lake City Weekly
"Top 3 East side restaurants 2006"
- Salt Lake City Weekly
Extensive Vegetarian and Vegan Items!
WWW.GO-SUSHI.COM
DINE IN OR TAKE OUT • (801) 467-8955
2015 East 3300 South - SLC UT, 84109

OVER 60 DIFFERENT BRANDS

SCHECTER, EPIPHONE, ESR F BASS FENDER, G & L, GIBSON, GRETSCH, TOBIAS, HAMER, HERITAGE, GIBSON, AER, MARSHALL, BOGNER, VOX ROCKTRON, WARWICK, & OTHERS!

2953 E. 3300 S. * (801) 466.8666

GUITAR CZAR



"ALL ARE WELCOME. SCOTTISH, IRISH, MORMONISH..."

PIPER DOWN

SUN
BRUNCH @ 10AM
$1 MIMOSAS
FREE BLOODY MARY BAR
FULL BREAKFAST MENU
2PM POKER
~$2.50 STEINS~
KARAOKE

MON & TUES
FREE TEXAS HOLD'EM
@ 7PM ~$2.50 STEINS~



WED
KARAOKE 9PM
~$2.50 STEINS~

THURS • FREE FOR MEMBERS!

LIVE MUSIC EVERY WEEK!

8/9: PAGAN LOVE GODS

8/11 CUSTOMER APPRECIATION PARTY
WITH DALE WATSON & HIS LONESTARS
REAL COUNTRY MUSIC FROM AUSTIN , TX!
DES LEXIC AND THE BACKWARDS BOYS ARE OPENING. TEXAS BBQ STARTS AT 4PM
MUSIC STARTS AT 8PM!

8/16: SWAGGER

8/23: PAGAN LOVE GODS

8/30: COLIN ROBISON'S HONEST SOUL

9/6: PAGAN LOVE GODS

FRI
SAT
"YOUR NEIGHBORHOOD BAR THAT'S MORE NEIGHBOR AND LESS HOOD."

1492 S. STATE ST.
801.468-1492
OPEN 11AM DAILY
PIPERDOWNPUB.COM
PRIVATE CLUB FOR MEMBERS

HEY NEIGHBORS! WALK, RIDE OR BIKE TO THE

2007

SLAMDANCE

PRESENTED BY
THE UTAH FILM COMMISSION

OUTDOOR FILM FESTIVAL

FAIRMONT PARK, SUGARHOUSE
FRI, AUG 10TH & SAT, AUG 11TH

Family friendly films starting at dusk (9pm)
Free and open to everyone. Bring your neighbors, your kids and a blanket or a low sitting chair for the live music at 8pm – then watch award winning films at 9pm.

FRIDAY NIGHT FEATURE NIGHT:

The Call of Cthulu
Directed by Andrew Leman

SHORTS

Special Feature-Youth City
Real SL Promo Short
Directed by Harry Cross JR

Tolerance
Directed by Mark Finch Hedengren

The Saddest Boy in the World
Directed by Jamie Travis

SATURDAY NIGHT — SHORTS NIGHT:

Special Feature-Youth City
Real SL Promo Short
Directed by Harry Cross JR

The Ramones and I
Directed by Rusty Nails

A Killer on I-475
Directed by Sean Stacy

Dealing
Directed by Lena Durham

Cranium Theater
Directed by Jason Sandri

Strangers
Directed by Ondrej Rudavsky

Under the Rollercoaster
Directed by Lila Place

Commode Creations: The Artwork of Barney Smith
Directed by Danny Bourque

Slamdance would like to thank
UTAH FILM COMMISSION · BLUE STAR FRESH JUICE + COFFEE · spyhop · SLUG MAGAZINE · YouthCity

WWW.SLAMDANCE.COM
OR (801) 856-6893



THE AUGUST LINEUP

AUG. 2ND COPYWRITE @ MONKS
AUG.5TH DOIN IT AT THE PARK @ LIBERTY PARK
AUG. 9TH Z-MAN (OF ONE BLOCK RADIUS) @ MONKS
AUG. 16TH O.C. @ MONKS
AUG. 23RD RADIX @ MONKS
AUG. 24TH SADAT X @ URBAN LOUNGE
SEPT. 2ND DOIN IT AT THE PARK @ LIBERTY PARK

MONKS & URBAN LOUNGE ARE PRIVATE CLUBS FOR MEMBERS

UPROK
RECORDS & SMOKE SHOP
342 S. STATE ST. SLC, UT
(801) 363-1523
MYSPACE.COM/UPROKRECORDS

SAT., AUGUST 11TH 3 SECRET LOCATIONS







THIS CONTEST IS NOT FOR THE PARK POSER. 3 SPOTS WERE PICKED BY SALT LAKE'S FINEST UNDERGROUND SHREDHEADS. THE LOCATIONS REMAIN SECRET UNTIL DAYS BEFORE THE CONTEST; SPONTANEOUS, DANGEROUS, AND LOTS OF FUN–EXACTLY WHAT SKATING IS SUPPOSED TO REALLY BE.

PICK UP YOUR REGISTRATION PACKETS (ONLY $10) AT THE FOLLOWING LOCATIONS: BLINDSIDE (SUGARHOUSE), SALTY PEAKS, MILOSPORT, UNION, BROKEN BOARDSHOP AND TECHNIQUE

BBQ PROVIDED BY:
7PM AT FAIRMONT

SPONSORED BY:

VOX
BLINDSIDE COMPANY
ABZ
POWELL
Analog
UNION
BINARY
MILO
The TRUTH
SALTY PEAKS
OGIO
Broken

BEST TRICK AT EACH SPOT WINS THIS ONE.

SUMMER OF DEATH 07'

CONTEST STARTS AT 3PM
SUMMEROFDEATH.COM

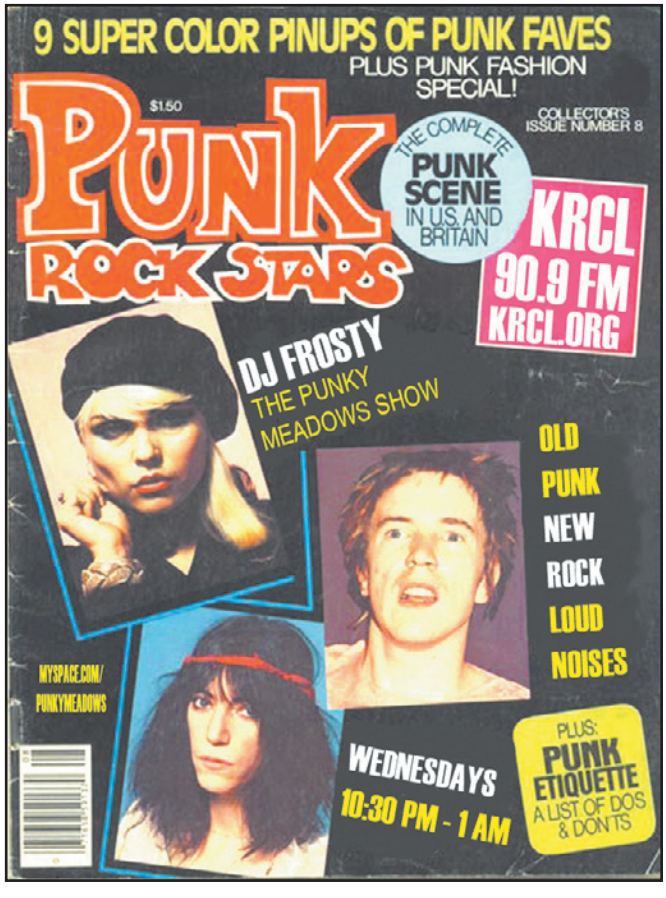


Image: Chris Swainston


BLACK CAT COMICS
HUNDREDS OF COMICS FOR ONLY
25¢ CENTS!
One of the largest selections of back issues
anywhere at 10% off guide every day!
Sign up for our hold service which saves you 10% on new books.
2261 S. Highland Dr., Suite A
SLC,UT
Open Monday - Saturday 11:00 - 7:00
Sunday 12:00 - 5:00
801-461-4228
www.blackcat-comics.com


Busy Bee
GYRO'S
BLUE BACON,
GARLIC BURGERS
Feta & GYRO
BUFFALO, BBQ, AND
TERIYAKI WINGS
Tue: $2.50 STEIN
Sun: $3 mini-PITCHERS
Hours:10am-2am
Sun: noon-12am
2115 S. State, SLC 466-0950


BROKEN RECORD
BAR AND GRILL
1051 S
300 W
BACK WITH A BANG.
MONDAY
karaoke
TUESDAY
gutter butter
WASTED WEDNESDAY
local hip hop:djs knucklz.j2.justin bennee
THURSDAY
8.2 plastic rats
8.9 shake appeal
8.16 drunk spelling bee
8.30 skeletonwitch w/ iota
FRIDAY
8.3 xur w/gods revolver & josef grool
8.10 furs w/ purr bats
8.17 iam the ocean w/ american black lung & microtica
8.24 accedente w/ eagle twin
8.31 scenic byway
SATURDAY
jakob nyberg's all day breakfast
dance evolution dance party
SUNDAY
vegan & meat lovers brunch
11am-3pm
private club for members

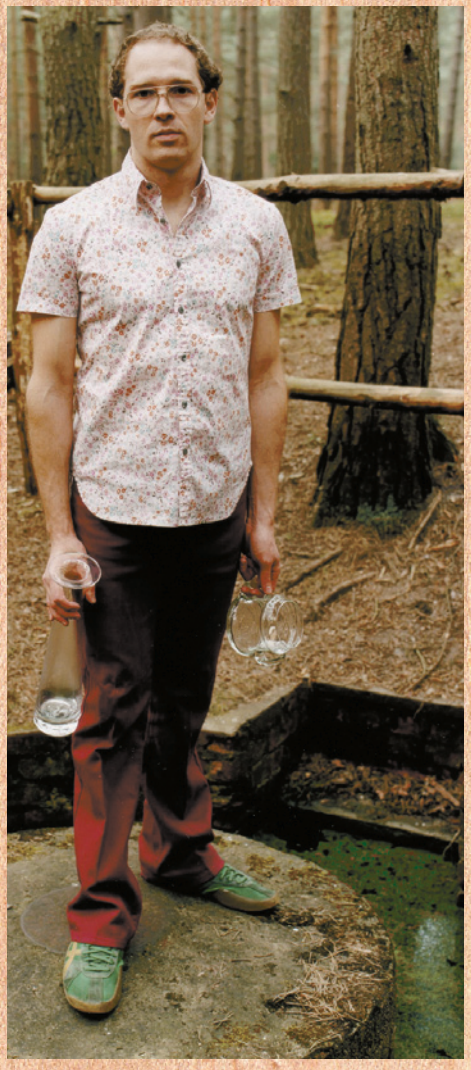

9 SUPER COLOR PINUPS OF PUNK FAVES
PLUS PUNK FASHION SPECIAL!
$1.50
COLLECTORS ISSUE NUMBER 8
PUNK
ROCK STARS
THE COMPLETE PUNK SCENE IN U.S. AND BRITAIN
KRCL 90.9 FM KRCL.ORG
DJ FROSTY
THE PUNKY MEADOWS SHOW
OLD PUNK NEW ROCK LOUD NOISES
MYSPACE.COM/PUNKYMEADOWS
WEDNESDAYS 10:30 PM - 1 AM
PLUS: PUNK ETIQUETTE A LIST OF DOS & DON'TS

CARIBOU

Dan the Automator: A Romp Through the Forest with Caribou

By: Andrew Glassett
andrew@slugmag.com

On the precipice of the release of his fourth full-length album slated for release on August 21, **Dan Snaith** is feeling very energized about what is happening in his musical world. Born in Canada and later relocating to London, Snaith's interest in music began in his early teens and he became proficient on many instruments. On *Andorra,* he follows the pattern of his previous efforts by recording most of the guitar, vocals, drums, keyboards, flutes and various electronics himself. It is his most consistent album yet, riding the line of pop and psychedelia. The recording is full of surprisingly organic subtle studio tracks and automations. There is no doubt that the woodlands played a giant role in the creation of his sound.



SLUG: You were recording this album over a year now. What is the most difficult part of the recording process for you?
DS: I took over a year recording this album and I really mean working on it all day every day. I worked on over 670 songs for this album and ended up choosing only nine! That means on average I'd spend over a month working on new tracks before I came up with something I was happy enough with to put on the album—that's an incredibly frustrating and draining process. On the other hand, I think if I'd just made this album in two weeks I wouldn't have the same accomplishment. I would be thinking, what if I'd spent more time on it? Could it have been better? There's a real sense after working on this album for so long that it's the best album that I could make and that's very satisfying.

SLUG: How did your deal with **Merge Records** come about?
DS: A friend who was working with me put us in touch and they were very enthusiastic to work together right from the beginning. I'm a massive fan of a lot of the music they've put out over the years so it was a very natural fit. I know a lot of people talk about record labels like they're some kind of evil McCorporations with only moneymaking in mind–that's not my experience at all. All the record labels I've ever worked with have been fantastic, and I've become good friends with all the people I've worked with. I guess that's probably because all my music has come out on independent record labels. It's just a question of finding the right labels to put out each record.

SLUG: You seem to be very entranced by the flutophone. What attracts you to that instrument?
DS: The flutophone is essentially like a recorder but made out of Bakelite. It's a remnant of the 50s or 60s and was a children's toy. Somehow it's much easier to get a nice tone out of it than a recorder, which suits me because I don't want to spend long periods of time practicing either instrument ... just pick it up and get the melody and flute-y character I want in the music.

SLUG: How did you start playing drums?
DS: I started playing drums in high school. I got a kid's second-hand drum kit out of the classified ads in my town and started banging away in this old shed behind my house, surrounded by fields. I don't get to play them as much as I'd like, but you can probably tell from my music that percussion and drums are a big part of my sound and my approach towards music. I actually still play that same kid's drum kit when we tour around the U.K.

SLUG: What kind of music to you play when you DJ? What music do you listen to at home?
DS: I'm a compulsive record collector of all sorts of music: free jazz, techno, hip hop, progressive rock, Turkish psychedelic music, soul, disco, African music, etc. When I DJ, I tend to play everything from all across the board ... I've always been more interested in peoples' musical ideas rather than the genres they end up in. At home I prefer silence a lot of the time. I spend so much time listening to music while I'm working on it—unfortunately, the music that I hear the most, by far, is my own—that sometimes the nicest thing to hear is a bit of silence.

SLUG: What are your favorite things about London? How did you end up there?
DS: I really like living in London, probably my favorite thing about it is that it's a real microcosm of the world in many ways. Having been away to most other places, the first thing you notice when coming back to London is that you're surrounded by people speaking every imaginable language and doing their own thing. Toronto (where I lived before this) is also really great like that but I've realized in traveling how rare that is. I also love the fact that as fast as it's being dismantled by the New Labour Government (and previously was by the Conservatives) there are still remnants of an impressive social state here with an emphasis on the importance of culture: free entry to museums and art galleries, a struggling public healthcare service, etc.

SLUG: Are you currently pursuing anything with your degree in mathematics?
DS: No, not at all. The music keeps me busier than I could have ever imagined. I passed my PhD examination in 2005 and since then haven't looked at any mathematics. I love mathematics—it's an extremely beautiful subject at the research level—but I'm much happier dedicating myself to music at the moment and for the foreseeable future.

Andorra is destined to be on many top-10 lists and Snaith is looking forward to spreading his drug-soaked beauty to the masses as he tours through Europe and North America for the later half of the year. He will be bringing friends to help him play his songs and will be arriving in Utah in October 24. His live incarnations are world renowned, with multiple drumsets, hallucinatory visuals and the ever present flutophone. Until then we can listen and wait for the trees to grow a little more.

FORSTER'S
CAMERA SERVICE

Over 35 years of experience

DIGITAL
35MM FILM
MEDIUM FORMAT
IPODS
USED EQUIPMENT
FOR SALE

NIKON
CANON
OLYMPUS
FUJI
MINOLTA
PENTAX

Bring your camera down for a
FREE ESTIMATE

40 West Century Pwy.(2950S.)
Salt Lake City, Utah 84115
www.forsterscamera.com

801/487.1288

ART CITY TATTOO

TRAVIS, JOHN, JASON, JED

Creating Your Perfect Tattoo

RESPECTED IN UTAH AND SURROUNDNG STATES FOR OVER 12 YEARS.



(801)270.8282
3925 SO. STATE ST., SLC, UT.
CLEAN; PRIVATE; PROFESSIONAL AND COURTEOUS STAFF
WALK-INS OR BY APPOINTMENT, TUE-SAT, NOON-9PM

EDEN'S WATCHTOWER RECORDS presents:

MUSIC TO CLEAN YOUR EARS OUT FESTIVAL v5.0

(a benefit for SpyHop)

Featuring:
DulceSky
Tolchock Trio
The Happies
Eliza Wren
Patsy OH
Elemental
QstandsforQ
Iberis
Numbs

Belly dancing by:
The Skirts
...and more.

Sponsored by:
City Weekly
Assistance Audio
systematic
Guitar Center
AUDIOSPACE
BLUE LINE

Sat., September 15, 2007
@ GALLIVAN CENTER
3:30 - 10:00 pm

EDEN'S WATCHTOWER RECORDS
© 2007 EDEN'S WATCHTOWER RECORDS
435 WEST 400 SOUTH, SUITE 310
SALT LAKE CITY, UTAH 84101
WWW.EDENSWATCHTOWER.COM

BEER - WINE - COFFEE - TEA - SHAKES



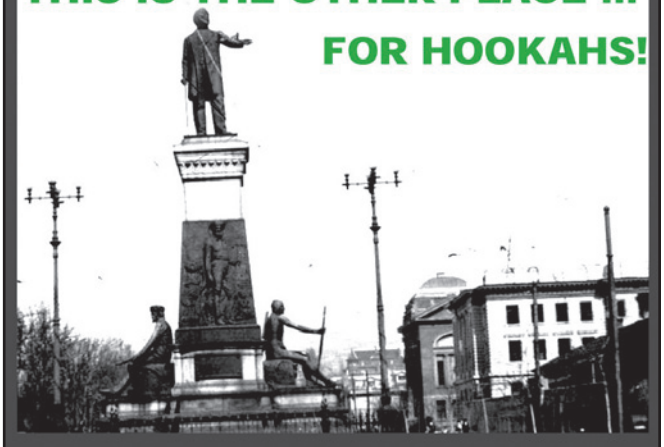
VERTICAL DINER
Extreme Cuisine

BREAKFAST ALL DAY !

2280 South West Temple
484-VERT (8378)
verticaldiner.com
Open 7 days a week!

AMERICAN VEGETARIAN - BURGERS - FRIES

THIS IS THE OTHER PLACE ...
FOR HOOKAHS!



THE HOOKAH CONNECTION

DON'T BE FOOLED BY FALSE LEADERS!

801.356.0419

SUN- THURS. 12PM-10PM
FRI. SAT. 12PM-MIDNIGHT
155 NORTH UNIVERSITY AVE.
PROVO, UTAH

SECTOR 9

ONLY IN THE HARDEST SHOPS OF SLC
SALTY PEAKS - MILOSPORT - QUIKSILVER

SKATE PRODUCT REVIEWS

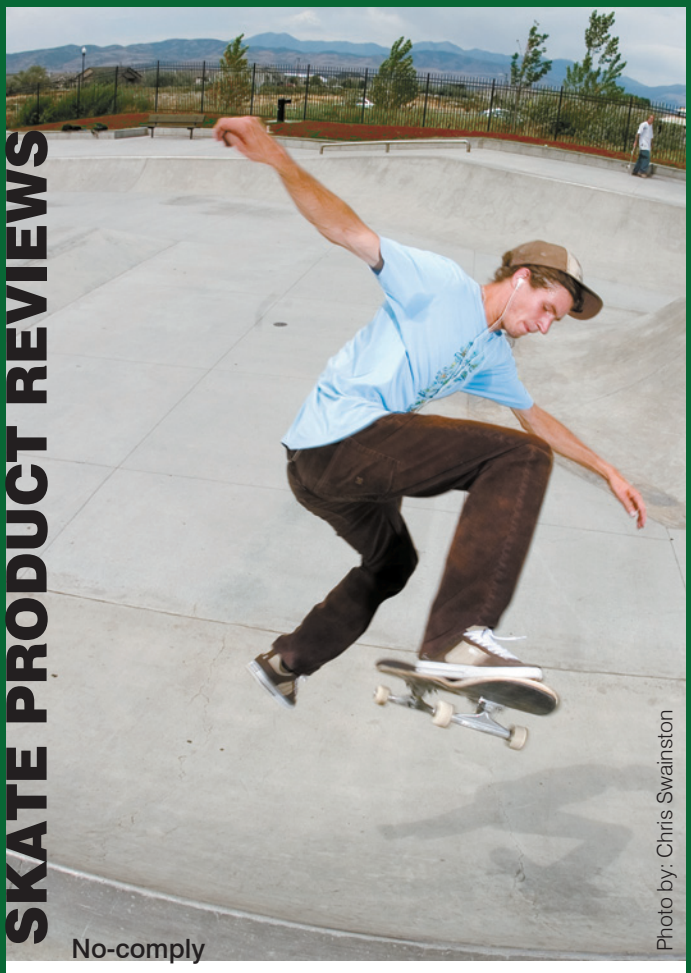
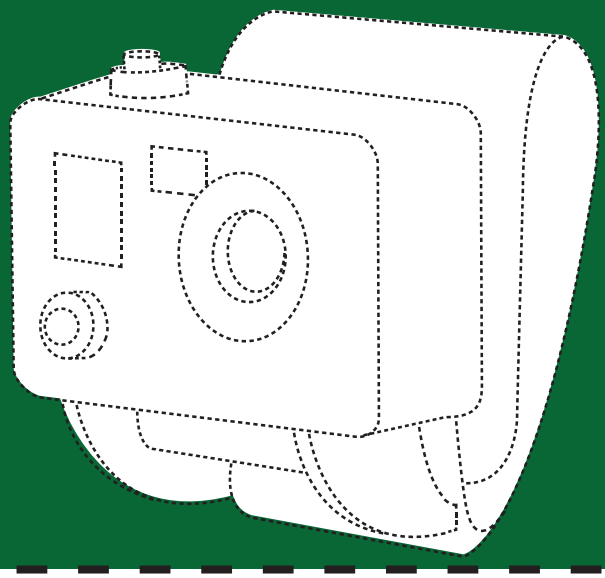


Photo by: Chris Swainston

No-comply

By: Adam Dorobiala ***adam@slugmag.com***

SLUG is accepting shop decks for review. If we have not contacted you please email Adam and he'll pick one up.

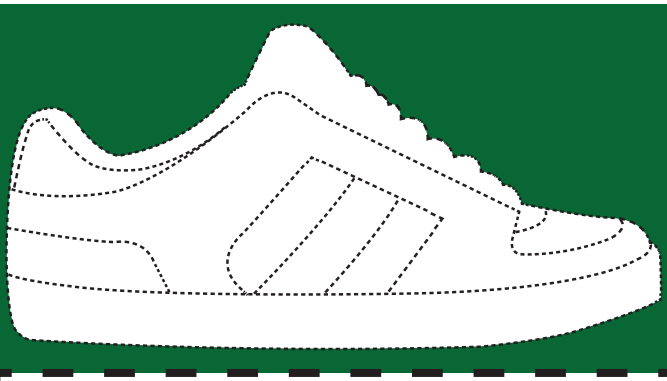


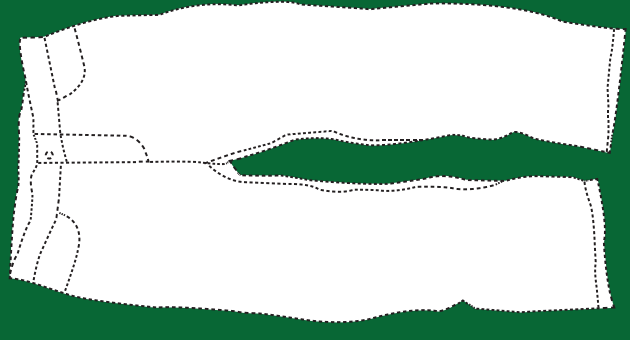
GoPro

Digital Hero 3: Wrist Camera

www.goprocamera.com

So there I was, wondering what skateboarding would look like from a wrist's point of view, when I came across the ***Digital Hero 3*** camera on the Internet. This thing is amazingly cool, extremely small and you won't believe me when I tell you what it can do. It has a three-megapixel sensor that produces TV-quality video (including sound) and can record up to 54 minutes of footage with a two-gigabyte SD card (not included). On top of all that, it is waterproof up to 100 feet and can absorb shocks that most cameras would crumble from. The Digital Hero 3 can take still images, three frame sequences and 30 frames-per-second video, all while staying comfortably strapped to your wrist as you paint the town red with your "extreme" stunts and so forth. The only thing that I was disappointed with was the fact that you really can't change how the camera straps to you, (like pointing towards or away from you) and that the lens is not a wide-angle lens, but other than that, it's pretty stellar. Check the video of the no-comply at *slugmag.com.*





C1RCA Footwear

Tre

www.c1rca.com

To be completely honest, I hadn't seen a decent-looking shoe from **C1RCA** in years until I was told about the *Tre*. It has all the basic elements of a great skate shoe. Even though the Tre is vulcanized, it has a super-thick bottom so it's hard to get used to not being able to feel your board … although, for all you carcass-huckers out there, talk about comfort as you jump down 16 stairs. When they did finally break in a little, it was uncanny how well they gripped to the skateboard. The sizes run a little small because I normally wear a size 8.5 and size 9 felt a little snug. New colors will be out in fall 2007, but the straight blacks and straight whites are classics to rock while you wait for the steezy colors to drop.

Krew Apparel

Tom Penny Cords, Spliff Hat, Misc. Shirts

www.krewapparel.com

Krew is one of the most worn brands I've ever seen, and now I know why. The fact is they have one hell of a team, and their clothing is downright fresh and clean. With pants that already feel broken-in and shirts that seem to almost be tall tees (but not too long, just right), it's no wonder all the kids on the block sport their gear. At first I thought that the pockets on the pants were way too big and wasn't sure if my money was going to slide out while skating, but it turns out that bigger is better and whatever you keep in the deep cavernous pockets will stay right where you left it. They also have some cool headwear for the aspiring pimps out there; you no longer need to be **Frank Sinatra** to be a "Rat Packer."

RANDOM NEWS FROM THE SKATE WORLD

BY: PETERPANHANDLER
peterpanhandler@slugmag.com



AFTER PURCHASING HIS NEW REFRIGERATOR, ISAIAH BEH DECIDED TO SNAP THIS HEELFLIP ON THE STORES ENTRANCE WHILE EVERYBODY ELSE LOADED IT INTO THE TRUCK. PHOTO: BOB PLUMB

The **Mystery/Zero** squads rolled through town in late June to premiere the latest, I mean first, *Mystery* video. They did a demo and set up a portable screen at *South Jordan Skate Park.* I heard a whole lot of tricks went down both live and on the screen. **Dennis Durrant** from Australia, now rides for the company. I didn't go to the demo, but wish I had because **Dyet** told me **Keegan Sauder** was destroying the bowl. **Brad Herrera** jumped ship from *Dark Star* and is now on *Mystery*.

The **Mountain Dew AST Tour** will be in town September 20th – 23rd at the *Energy Solutions Arena.* If you want to see **Ryan Sheckler, Bucky Lasek, Jereme Rogers** and countless other fools doing choreographed contest runs; go check it out. Don't forget **Andy McDonald** will be there as well with his yellow helmet. Depending on how well the event does or how much money they rake in will determine if Salt Lake will become a regular tour stop.

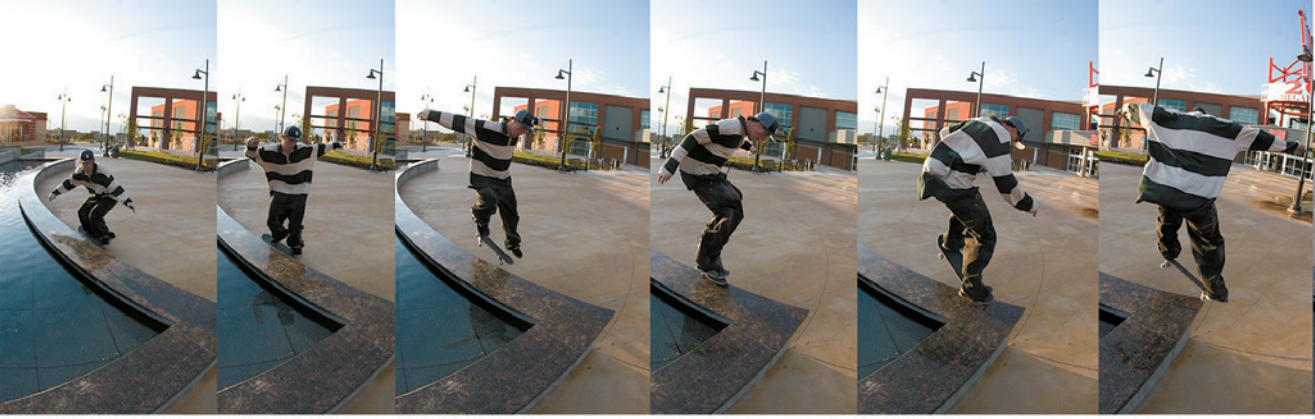
VOX Shoes has released their new *Black & Blue Vol. 1* DVD. The shit is banging and free (I think). If you happen to see **Tony Perez** (VOX Rep.) around ask him for a copy, I'm sure he'd be happy to hook you up. The DVD has full parts of **David Gravette** (tons of Utah footage) and **Brian "Slash" Hansen**. There are plenty of other sweet gems from the rest of the team as well. **J.T. Aultz** has the gnarness.

Union Board Shop will be updating their street course for the fall and winter months. I assure you there will be no lame flat banks. Think speed and fluidity. By the way, paying five dollars for an air-conditioned mini-ramp session isn't a bad deal unless you only skate vert or rails. If you happen to do both you should probably be given a free cookie.

Love him or hate him, **Lizard King** doesn't care. The kid has tapped into his tranquil side and has become the most hesh angler on the planet. On a recent deep-sea fishing adventure he reeled in the heaviest catch of the day, beating out fellow ripper/anglers **Pat Duffy, Adam Dyet, Danny Fuenzalida** and **Chad Shetler.** What's next? Hang gliding, anyone? Oh yeah, Lizard now wears shoes from **Osiris**. How many shoe sponsors is that now?

Dyet's part is chock full of heavy bangers in the new *Digital DVD* called *Imagine.* Peep that shit because it's the goods. If your local skate shop doesn't have it already, they are lame. Adam is currently doing the *European Contest Series*. Once again, if you have any valuable information or you just want to be an asshole please send me an e-mail at the above address.

Last but not least, **Troy Johnson** celebrated his birthday this last month on June 18th. His age has been disclosed, that's what happens when you're over 30 … oops I meant 25. Troy will be featured next month in an interview in this magazine. If you don't know who Troy is, you better recognize. He did every trick you're thinking about doing 10 years ago. Peace fools.



sun up to sun down
with austin namba

Sun Up to Sun Down with Austin Namba
Words and Pics by Chris Swainston
chris@slugmag.com

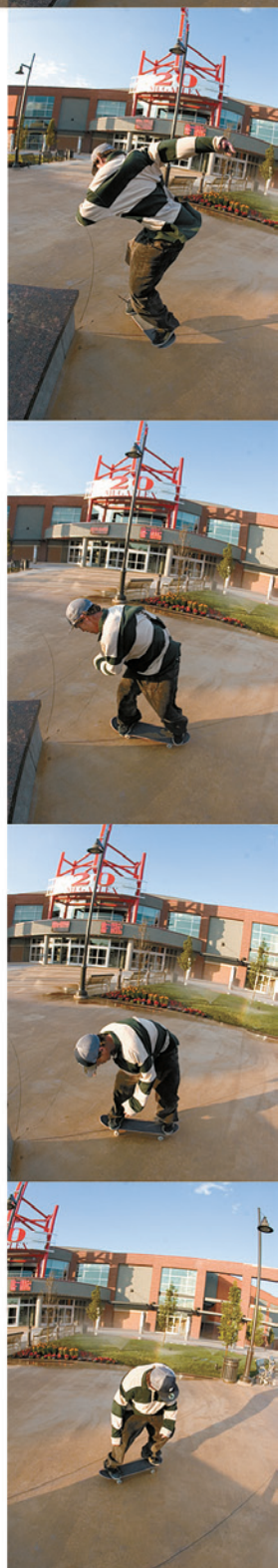
"I don't drink, don't smoke–just skate; there is nothing better then skating," says Austin Namba. Namba is one of those skaters that can do every trick flawlessly. He is one of the most down-to-earth chill dudes; always down to skate, keeping it low key and mellow. His smooth, flowing skate style developed while growing up skating the streets of Taylorsville, Utah. Namba has been ripping the skate scene for 10 years. His coverage has been minimal, with a keen part in the ***Weast*** DVD by **Eric Jensen** and footage in some local Cali videos. The time is long over due for the skate world to see more Namba coverage.

On July 20th, Austin Namba and I arose at dawn for an all day skate mission. Our first destination was a virginal marble ledge spot. When we arrived at 5:45A.M., some window washers were out front scrubbing away. Luckily, neither washer could have cared less what we wanted to skate. With virtually no warm up, Namba was already popping into crookeds on the waist high ledge. Landing it with ease, he boosted on to front 180 nose grinds. By sunup Namba already had two tricks on the tall flat ledge and popped the cherry of the C ledge with a half cab crooks revert. All in all we got to skate this perfectly new, untouched spot, hassle free, for over an hour. With this spot deflowered, we packed up our shit and headed to the Redwood Road Wal-Mart for another lofty ledge session.



Last February Namba won first place in the **Girl Skateboards** open house skate comp at their warehouse in California. When asked if winning the comp could end up landing him a spot on the team he said, "Probably not … I want to film super hard and send in a video. If it happens, I'd be hyped. Who wouldn't be? But that's not why I'm skating. I skate because its fun."

Namba won a year's supply of skate goodies that he hand-picked right out of the Girl warehouse. The comp was invite only, with some of Girl and **Chocolates** big guns judging, like **Rick Howard, Mike Carroll, Daniel Castillo** and **Kenny Anderson.** Taking first with guys like that in the jury seat may say a little something about how good Namba actually is. Check out ***www.crailtap.com***, and look for the ***Girl Open House*** movie link.



Sweet dreams are made of these, Half Cab Crooks Revert



While you were sleeping, 180 nosegrind



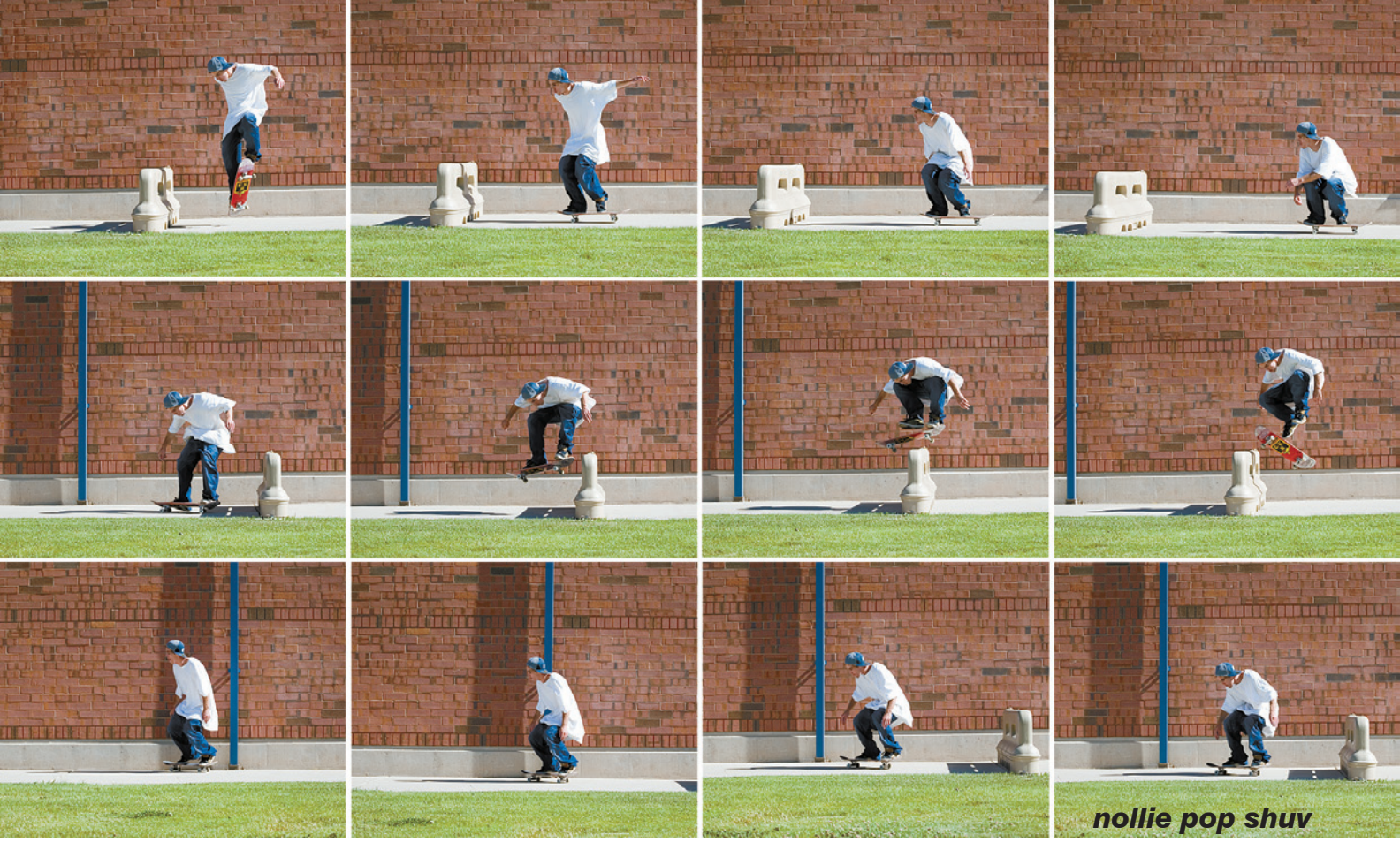
Switch big spin front nose

Rolling up to Wally World we skillfully avoided security cameras and encumbered Wally shoppers. Namba made quick work of the ledge sliding through a lofty front tail. After a cop cruised by we took it as a sign to move on. On our way out I spotted some plastic barriers at the far end of the parking lot. Namba and I grabbed one and vanished, taking it across the street to T-ville High in search of smooth ground. Within minutes he popped a butter-smooth nollie shove it right over the barrier. It wasn't even noon and we had already shot five photos.

We retreated back to Namba's house to wait out the heat and recharge from the mornings session. In '02 Namba moved out to California with his family. He stuck around for four years skating and making monthly trips back to SLC to skate. I asked Namba what he thought about California vs Utah and he said, "I have good friends out there and good friends out here, but it's better here. California isn't all it's cracked up to be; nobody can skate and have fun; everyone is always trying to one-up you. And traffic is the worst … you drive to a spot for an hour and a half just to get kicked out."

While living in California Namba met good friend **Derek Fukuhara** who helped hook him up with California skate shop, **United.** He also started getting flow from Girl and **ES'**. Namba also skates for **Salty Peaks** board shop and **Material Things** head wear.

Around 6p.m., once everything cooled off enough to skate, we headed to Park City. We warmed up at the PC Park before shredding the streets. I was blown away watching Namba session the park, trick after trick, back to back. Front side flips the hard way over the hip, nollie f/s heel over the flat bar. He was firing away like a machine gun, landing everything perfect. As the sun faded out in the distance we took it to the streets. The last spot of the day was a roadside guardrail. Avoiding traffic, he ripped through a picture perfect back 180 nose grind; sun up to sun down, nothing but skating. That's how you get shit done. Now don't go thinking Namba can only skate ledges. Surf over to ***skateboarding.com*** and check out the July 20th **Filmbot Friday** video and you'll see that Namba kills everything.

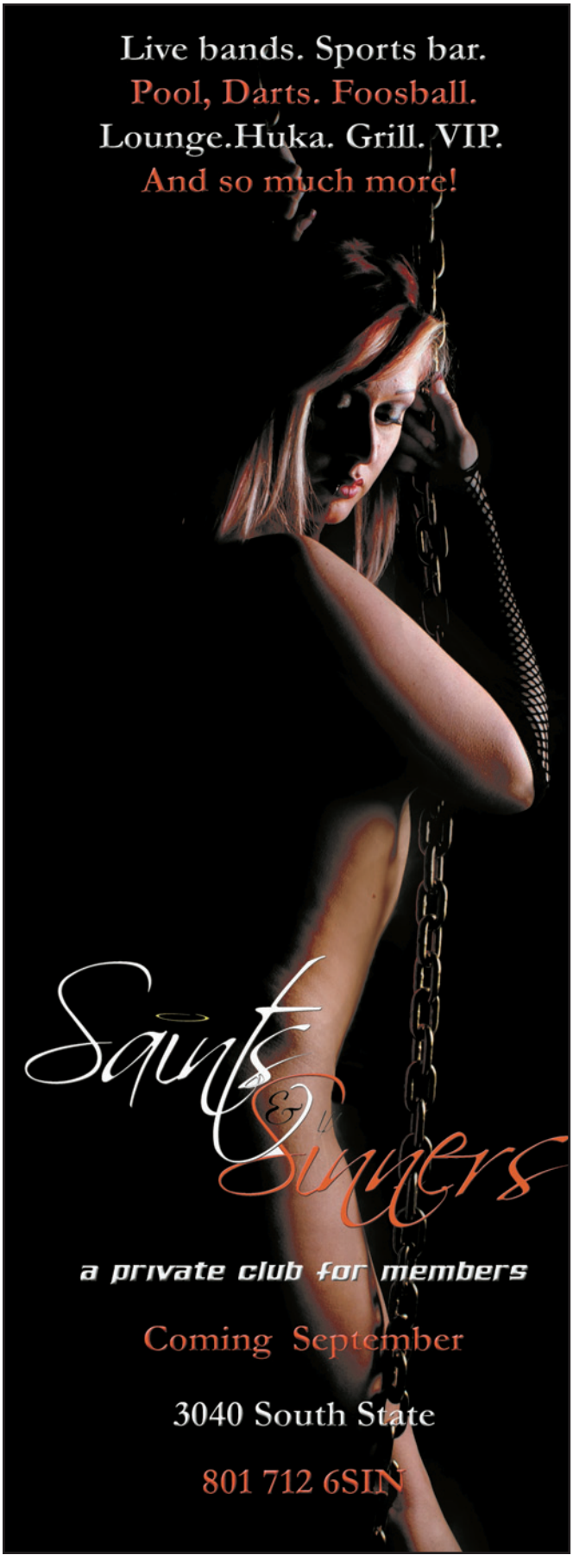


nollie pop shuv



Back 180 nose grind

Live bands. Sports bar.
Pool, Darts. Foosball.
Lounge.Huka. Grill. VIP.
And so much more!



Saints & Sinners

a private club for members

Coming September

3040 South State

801 712 6SIN

MINDSTATE
"CALL THE COPS"
CD RELEASE SHOW
SATURDAY
SEPTEMBER 1ST
SPECIAL
GUESTS
TBA



URBAN LOUNGE
*A PRIVATE CLUB FOR
MEMBERS
WWW.24TIX.COM

the urban lounge
A PRIVATE CLUB FOR MEMBERS
241 SOUTH 500 EAST
MYSPACE.COM/THEURBANLOUNGE



Thurs 23 THE DETROIT COBRAS

AUG CALENDAR

wed 1 (ziggy marley's band)
DUBCONSCIOUS, The Body

fri 3 The Future of the Ghost, The Most

sat 4 Our Time In Space, Cross-eyed Slut

tues 7 Ezra Furman and Harpoons, Beth Preston

fri 10 SLUG Mag's Localized Featuring Bomb City, Konsickwence,The Side Project

sat 11 MICHELLE MALONE, DC Riders

mon 13 The Ladybug Transistor, Kid Theodore

fri 17 Sound and Shape, Top Dead Celebrity

sat 18 PELICAN, Clouds

sun 19 Dirtyheads, The Body

wed 22 Back Door Slam

thurs 23 THE DETROIT COBRAS, Dan Sartain, Willowz

fri 24 Ted Dancin' , The Future of the Ghost

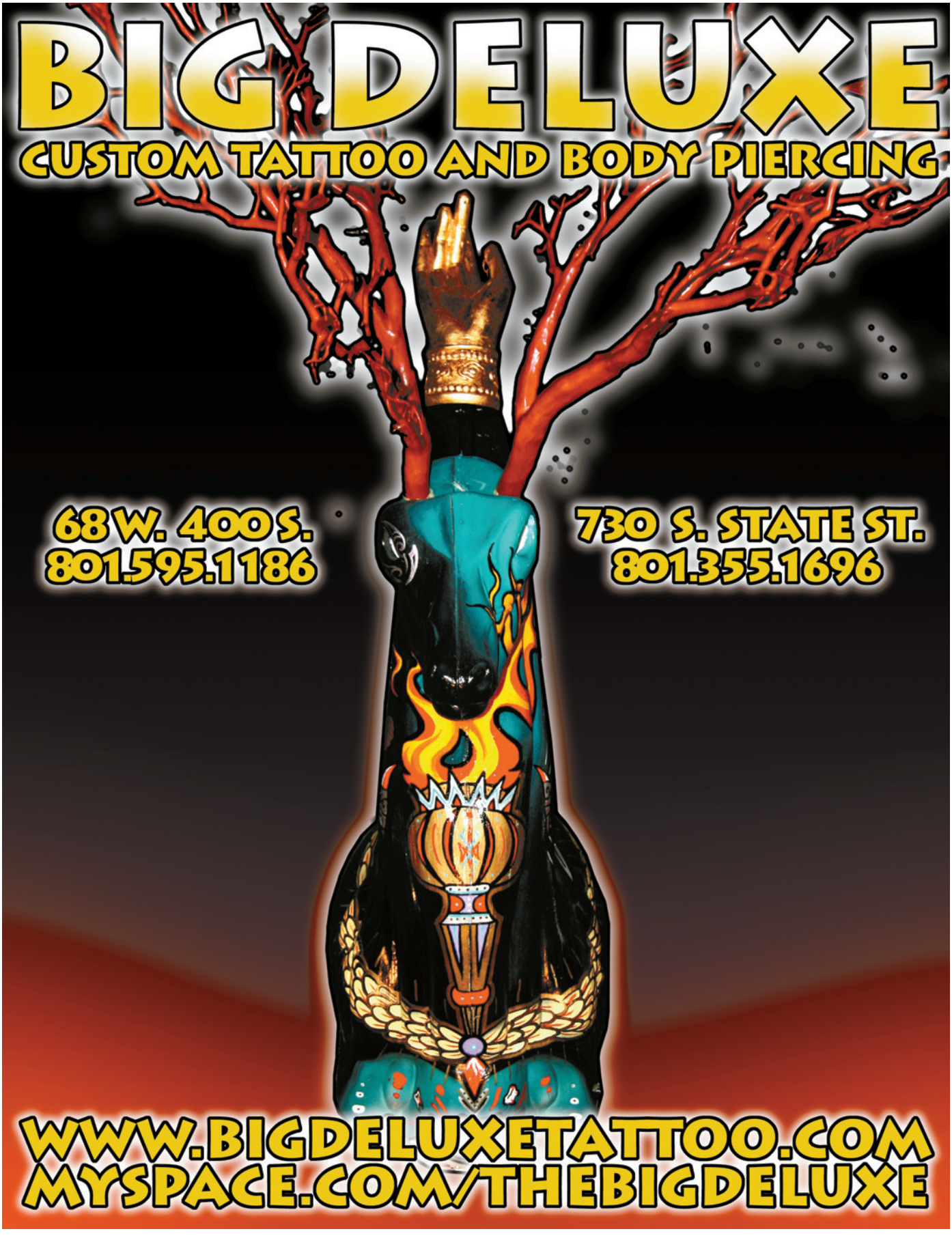
sat 25 Benefit for Keri, Vile Blue Shades, Starmy

mon 27 2 mex, Existereo, Life Rexall (shape shifters)

tues 28 THE AZETT BROTHERS,

wed 29 Magnolia Electric Co., Golden Boots, Band of Annuals

thurs 30 Skeletonwicth, Rota, Gods Revolver


BIG DELUXE
CUSTOM TATTOO AND BODY PIERCING
68 W. 400 S.
801.595.1186
730 S. STATE ST.
801.355.1696
WWW.BIGDELUXETATTOO.COM
MYSPACE.COM/THEBIGDELUXE

Books Aloud

King-Cat Classix
John Porcellino
Drawn & Quarterly [Street: 05.01]
King-Cat Classix is John Porcellino's memoirs as told in REAL-TIME (even though you are reading past recollections, he turns moments into instants). Caught somewhere between biography and journal (a là **American Elf**), King-Cat Classix is something like this with wirey panel drawings and an honesty you couldn't even find in ***This American Life:*** I was taking a road trip up north with a few friends, traveling northwest from Salt Lake headed towards Washington. Half-way to our destination, tired and hungry, our entourage stopped at a Flying J to stretch, rest and have a bite to eat. Thoroughly exhausted and toxic, we all got some food except for one; who got a cheesecake. The cheesecake itself looked as if it had been sitting in the rotating pie holder for ages, slathered with unnatural flavors and artificial preservatives, and after one rich, artery clogging bite after another it was finished. If stomach ache and sweet tooth willing, we thought that was the last of that disgustingly old, rich slice of death; oh no! Without looking back, and as a pact between friends, he bought another piece, and in two minutes it was gone. *–Erik Lopez*

The Seeker In Forever
Alan Fox
StoryFocus Communications [Street: 09.07]
This is a fascinating comedy by Alan Fox that pulls you into a dream-like world where one man's battles prove peace is the answer, not war. Emerging in an effort to confront an establishment that has taken the power from the people, this young man attempts to destroy the false paradise being built around him. The unique writing style may cause some confusion and frustration; however, the author's poetic projection of chaos can help eliminate your own reality and open up your mind to a better understanding of what this book is really about. This book will take you on a wild ride with its play on words never seen before. A definite read for anyone looking for a rare adventure of violence, insanity and power struggles. *–Adreann Stevens*

The Story of Cruel & Unusual
Colin Dayan
Boston Review/MIT Press [Street: 04.30]
The story of the eighth amendment prohibits cruel and unusual punishment and is taken from the English Bill of Rights. While seemingly straightforward in its lay representation (not excessive punishment in light of the crime), Colin Dayan in her concise, erudite and swiftly accessible introduction to the eighth amendment shows that this may not be quite as easy and breezy as one might think. Using slavery as the basis for defining "cruel and unusual," Dayan shows how the current usage of the amendments language has all but prevented cruel and unusual punishment. Dayan shifts coolly from 19th Century slave laws to current Supreme Court rulings (where mining, nit-picking and hollowing out the semantics of words is the norm) to the Bush Administration's "War on Terror" helping define what is cruel and/or unusual. Penetrating in its brevity and quick to show where the spirit (and letter) of the law fail, *The Story of Cruel & Unusual* is a foundational text for further study about the eighth amendment and its implications. *–Erik Lopez*





SKINWORKS

school of advanced skin care

801.530.0001
skin-works.com







do you love **spa services?** want to **help people with there skin?** or are you interested in the **medical field?** esthetics could be a field for you, find out more at our **AUG 8th open house!** call 801.530.0001 for details

not interested in a **new career**, visit our **student spa** below is just a glance at our **fabulous menu**, call for an appointment and our **unique monthly specials!**

- **spa pedicure $20**
- **euro facial $30**
- **chemical peel $40**
- **bikini wax $15**

skinworks, the *intimate* choice in esthetics education!



monk's

PRIVATE CLUB FOE MEMBERS

19e 200s 350-0950

free parking in walker center after 5pm

MONDAYS: Reggae Lounge w/ DJ REBEL $6 & $7 pitchers
TUESDAYS: Indie rock & comedy nite $2.50 cocktails
WEDNESDAYS: Omaha poker & Karaoke $2.50 cocktails
THURSDAYS: Uprock presents Underground hip hop
$3 vodka/redbulls LADIES FREE!!!
FRIDAYS: $2.50 Kamikazis
SATURDAYS: Karaoke $2.50 whiskevs

8.2 COPYWRITE
8.3 THE WOLFS & RED BENNIES
8.7 KINGDOM OF MUSIC, IOTA & BLACK HOLE
8.9 Z-MAN (OF ONE BLOCK RADIUS)
8.10 DEAD HORSES & MTN HIGH
8.17 SOUND AND SHAPE
8.19 PEOPLE NOISE, THE FURS & JESSICA SOMETHING JEWISH
8.21 DELTA NOVE & COUNTER LIFE
8.26 TEEM, I HEAR SIRENS & PAXTIN
8.31 VILE BLUE SHADES

PIZZA*****VEGAN PIZZA*****FREE POOL TIL 9

The Inversion Trawler

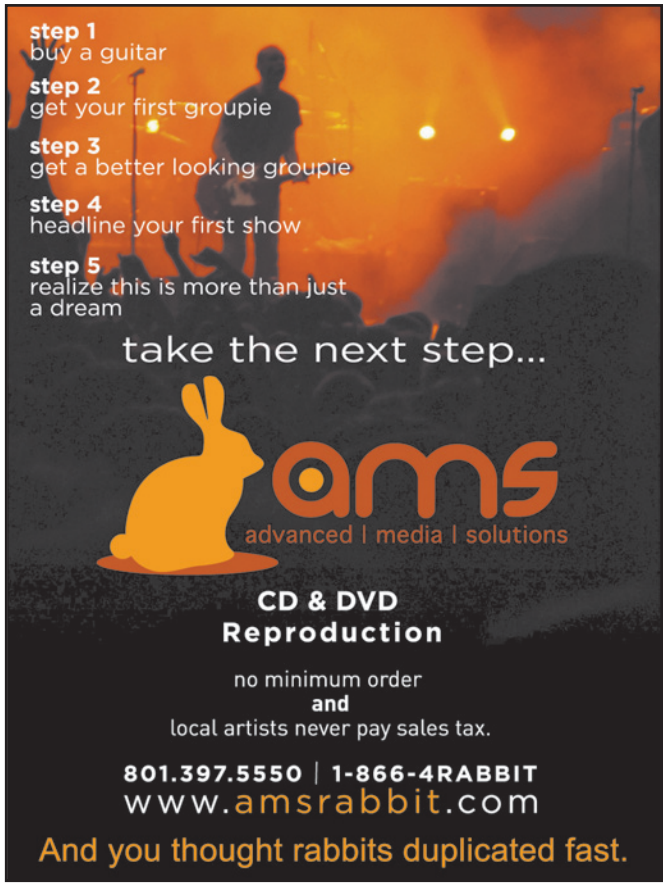
"Ms. Leona Dripdry"
Filed by Boo

We have an aunt, Ms. Leona Dripdry. She's somewhere in middle age, but somehow stuck on planet teen. It's not that she's all immature and awkward or anything—she's actually really on top of things, with poise, grace and a retarded sort of glamour. It's just that she seems to prefer the company of teenagers, the more high-strung and rebellious the better. She doesn't provide cigarettes or alcohol to her underaged chums and she has probably never done "drugs" in her life. Nor does she seem to view any of them in a sexual way at all. We think she just likes to bask in all that teen energy and drama. She doesn't much participate–she just watches and smiles contently. She's a bit oblivious. She believes she fits in perfectly. Leona was, as she'll tell you, "One of the original clothing and accessories models on the Tele-Chic network. A true pioneer in the shop-from-your-sofa industry, a real star, fan-mail from around the world." It's true, too. She's kept the letters and will occasionally dig them out and read them to us. The letters came mainly from bored, frumpy housewives and perverts (or the deluxe combo, perverted bored frumpy housewives, compelled to send her such adorations as "My reignited womanhood has left scorchmarks on my underthings!") She accumulated a gar-

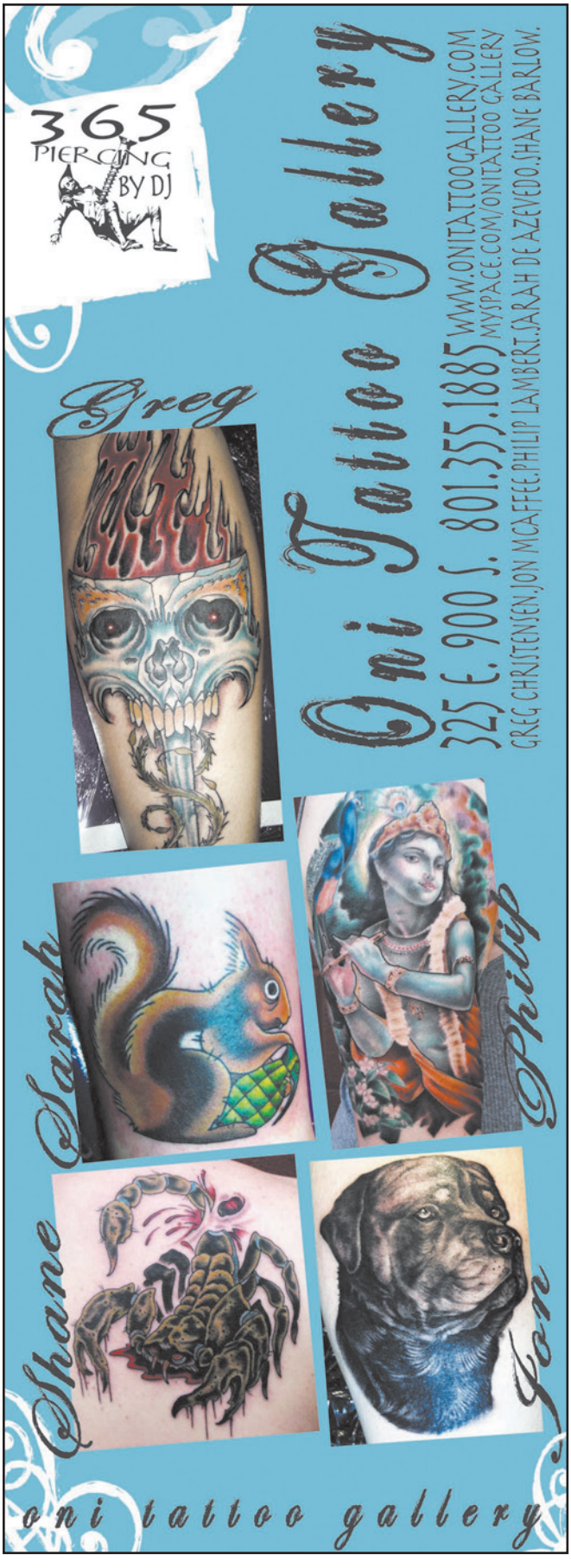


gantuan wardrobe of the ghastliest of 1980s fashion ("free perks of the job"). We're talking polyknits, pleats, draping, belted, shiny shiny shiny, beaded and sequined, jagged patterns, shoulder-pads in everything (including slacks) and mammoth accessories, all of it imposing a harsh geometry onto any natural curve. She wears it all. It's all she wears. And she somehow pulls it off. It suits her. Another peculiar souvenir from her glory days is her habit of caressing every inanimate object within reach, striking utterly unnatural poses and smiling widely as if she's still trying to sell cheap crap to the nation. Her heyday was set in California, and as long as Leona actively graced the screen she never failed to shine–she was an irrefutable beacon of success until the last day of her reign and the only day she missed the curtain call. She ended her television-modeling career abruptly and quietly. When her executive producer suggested she try out "The Rachel" hair-do (made popular by **Jennifer Aniston** in the late 90s) she gathered up her things without a word, strode out of the studio and left Los Angeles. She returned home to Salt Lake City, her glamour undiminished.

Drawing by: Scruffy Woodthrush







Gallery Stroll

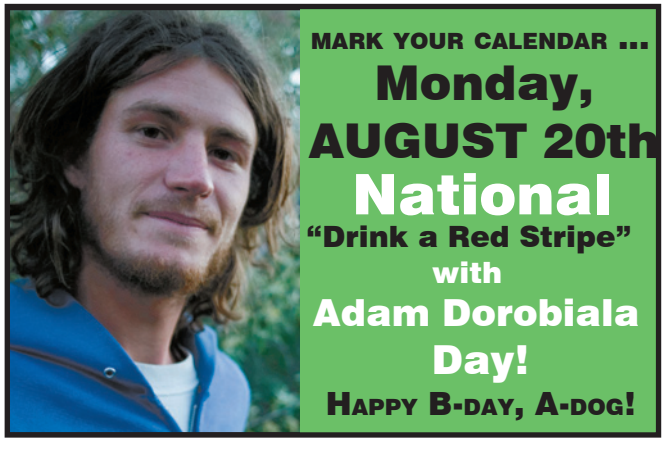
By Mariah Mann-Mellus *Mariah@slugmag.com*

Recently, *American Style Magazine* released the winners of their 2007 Top 25 Arts Destination reader's poll. In the category of mid-sized cities, ranging in population of 100,000 to 499,999, Salt Lake City came in number 13, just behind powerhouses such as Las Vegas, ranked third, Honolulu seventh and Miami eighth. There were a few surprises, like Pittsburgh, PA being awarded the number one position, which until now, I had no idea they aspired to be the glass arts capital of the world. Being that this was a reader's poll, ballots could be sent in or clicked and re-clicked online. It was noted in the announcement that a record number of Pittsburgh residents got out and voted. The support the residents showed got me thinking … Do the residents of Salt Lake realize what it means to be named an arts destination? Do we appreciate the quality of life increase that the arts make upon a community and the economy? Do we even take advantage of the shows being brought in?

It was my longtime friend, **Penelope Moore** who enlisted me to vote for Salt Lake as an art destination. She and her boyfriend, **Aaron Memmott,** currently live in Savannah, GA (ranked number 10 for mid-sized cities). They met in San Francisco at the *Academy of Art University*, but both have ties to Utah. Penelope has grown up in Salt Lake, attending *Cottonwood High School* and Aaron earned his Bachelors of Fine Art in Drawing and Painting at the *U of U* before heading to San Francisco to pursue his Masters in Illustration. It could be said that art and Utah brought them together, and it's also what keeps them coming back. *Artisan Frameworks and Gallery* became acquainted with the couple in 2004 while they were in town for a show titled *From the Bay to the Lake* held at the *Walk of Shame Studio*. Owner/operator of Artisan, *Lyndsie Orgill,* immediately recognized their profound talents and began talks about another show. In 2005, they returned to Pierpont for the *Amalgamation* show held at Artisan and neighboring *Aphelion Studio*. Ever since the Amalgamation show, Artisan has maintained a few of Moore's paintings in its collection. Both Memmott and Moore are award-winning artists who, while in San Francisco, were selected to represent the city's thriving arts community in the "rolling galleries" ad campaign. Moore was recently awarded the 2006 Mosaic Globe Creative Networking Community's "Top in Traditional Medium's" Webpage.

Their work is dynamic, but shown together they are explosive. Their latest show, "Illumination," which will open August 17th at ***Artisan***, explores light reflections. Memmott's cityscapes feature the reflection of car lights, street lights and fresh fallen rain around the Bay Area's notoriously busy streets and around picturesque Savannah, GA. Penelope's still life work observes reflections made off of stemware and flatware while dining around the country. Their work is a mix of contemporary realism with the full infusion of the their hip young personalities. To view more of Moore's and Memmott's work, you can log on to Mosaic Globe: *penelope.mosaicglobe.com* and *aaronmemmott.mosaicglobe.com*.
Or visit their Myspace pages at *myspace.com/aaronmemmott* and *myspace.com/penelopemoore*.
Salt Lake maintains a beautiful balance between a metropolitan city and a small town community, due largely in part to the monthly Gallery Stroll. Held on the third Friday of every month, the stroll becomes a "save the date" for art. Put aside one day to visit the art galleries, studios, sidewalk shows and coffee shops.

These are the places that put Utah on the map as an art destination!



THE CURE

LIVE



SPECIAL GUEST

65DAYSOFSTATIC

Ford THEATRE AT THE E CENTER

OCTOBER 4TH

UNITED CONCERTS

Produced by: LIVE NATION

Tickets available at all SMITH'S TIX Outlets, by phone 467-TIXX, 1-800-888-TIXX, www.smithstix.com, & The E Center

THECURE.COM

(46) SLUG



Any idiot can count the number of terrain parks we have up here, which is two. But to count all the rails, jumps, and other features—well, that would take time we don't have because we're too busy knocking down the prices of our season passes and coupon books. To get the absolute best deal, buy your pass by Labor Day before prices go up.

as low as **$365**

No Brainer (A.K.A. College Pass)
Pre-Labor Day price: $365 by Sept. 3
Early price: $439 by Nov. 5
Regular price: $500

Locals Only Cherry Picker Pass
5-DAY
Pre-Labor Day price: $164 by Sept. 3
Early price: $234 by Nov. 12
Regular price: $289

Locals Only Super Cherry Pass
A.K.A. E-Coupon Pass
ADULT 5-DAY
Pre-Labor Day price: $43.80 per day by Sept. 3
Early price: $55.80 per day by Nov. 12
Regular price: $61.80 per day

www.thecanyons.com • 435.615.3410

THE CANYONS® PARK CITY, UTAH

© 2007 The Canyons. All rights reserved. The Canyons and The Canyons mountain logo are registered trademarks of ASC Utah, Inc.

CD Reviews

The Agonist
Once Only Imagined
Century Media Records
Street: 08.14
The Agonist = Arch Enemy + Lacuna Coil + Evanescence



Doesn't **Century Media** already have **Arch Enemy** and **Lacuna Coil**? Are they yet again attempting to smear my face in the contrasting metal "ying" to the female "yang," as if I were a naughty puppy? Century Media, why have you forsaken me? Early in my metal years, I faithfully purchased albums on your fine label, gradually expanding for the girth that you had to offer. Musically, this album certainly has some merits, but there's no possible way that **The Agonist**'s "dominating, beautiful, edgy female" (as they market her in their press release) can possibly pull the vocal stunts from this record off in a live setting. Switching from the shrieking to clean singing is one thing, but to overlap them is absolutely insulting to me as an avid music listener. I also find it laughable that vocalist Alissa White was interviewed as "one of the hottest chicks in metal" by **Revolver Magazine**, yet somehow the band tries to convince me that their artistic integrity remains firmly intact with "vegan roots" and "strong political stands." This is simply unacceptable, and I'm calling bullshit on both Century Media and The Agonist. Before we know it, her bandmates will all be wearing the same drab costume, and Alissa's outfit will have her standing out like the unique snowflake she is. This album is perfect for the idealistic 15-year-old mall-walker in your life. *–Conor Dow*

Airiel
The Battle of Sealand
Highwheel
Street: 08.14
Airiel = Mew + M83 + Brain Jonestown Massacre

The introduction to *The Battle of Sealand,* aptly titled "Introduction," is crazy epic and gave me goosebumps the first time I heard it. It sounds like the beginning of a dream. I totally started picturing myself taking some hazy adventure riding a white dog-dragon named **Falkor** and hanging with some dudes by the names of **Bastain** and **Atreyu**, just like in the **Neverending Story**. Right as I began getting excited about my new adventure, some stranger popped in. Singing in a fake British accent, and the music changed into **My Bloody Valentine**'s *Loveless*. Which I guess is cool, but I was really looking forward to my dream-pop adventure through the land known as Fantasia. Throughout the album, Airiel kept teasing my desire for a mystical adventure like on track four, "Sugar Crystals;" then they let the epic soundscape creep back only to once again send me crashing down into a more positive-sounding **Black Rebel Motorcycle Club**. *The Battle of Sealand* is good but slightly inconsistent. The highlight of the album, "Stay," once again catapults me back into Fantasia and I imagine myself having just defeated The Nothing and triumphant and beautiful, returning back to reality. They save the secret song 12 minutes into track 11 while the credits role. Airiel needs to concentrate on developing their dreamy, washed-out sound. It's all about being epic. They should think about scoring the soundtrack to the next *Neverending Story* sequel. *–Jon Robertson*

Alina Simone
Placelessness
Polk Records
Street: 08.21
Alina Simone = Neko Case + Cat Power + PJ Harvey

Aside from the Ukranian-born singer's histrionic wait-until-I'm-out-of-breath-to-sing-so-that-I-can-sound-like-I'm-about-to-pass-out-and-hit-every-warbly-off-key-register-as-my-brain-and-lungs-fight-for-existence, *Placelessness* isn't half bad. The major theme—yes, you guessed it—is displacement and a modern idealization of being a refugee, always running. Although, what is this sad lady running from? Herself? Simone does, however, sound sincere, and the minimal guitar work that accompanies her dark yodeling is pleaseant, but I'm both bewildered and bothered that Simone never actually passes out. *–Spanther*

Angels of Light
We Are Him
Young God Records
Street: 08.28
Angels of Light = Lou Reed + Wooden Wand + post-apocalyptic Bob Dylan

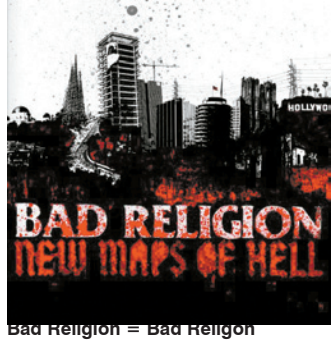


The newest Angels of Light finds ex-**Swans** man and Young God Records founder **Michael Gira** collaborating again with fellow labelmates **Akron/Family** (and a slew of others) to create another album of dystopian doom-folk. Much like Swans, repetition plays a major role, though here the drone, dissonance and jagged edges are culled from the smoky haze of the Appalachians. Country, folk ballads, backwoods blues and inbred power-pop are all represented here, but saturated in that creepy Gira baritone and permeated throughout with a sense of well-orchestrated dread. Which, really, is what makes all of Gira's music so dang good. This album is no exception. So, take a listen if you just can't get enough of that old-timey, goth-rock goodness. *–Brian Roller*

Arks
The International
Highwheel
Street: 08.14
Arks = Bloc Party + Interpol

Arks are making the same noise as every other artsy post-punk band. *The International* sounds like it could be the new **Dirty Pretty Things** album. It has all your trademark qualities: deep spoken vocals, spacious guitar lines, cut-up basslines and disco drums. Imagine mixing up the first three **U2** albums and combining them into one; that's what *The International* sounds like, bland post-punk. The album has few interesting spots. Track nine, "Silver," begins with serious distorted feedback and prodding drum lines that made me think that the band was about to mix up the tempo and change into a little darker atmosphere, but towards the end of the song, they use the same tricks that they have used throughout the whole album. Track 12, "Stator/Asymptote," includes a cool drum line that alters the existing pace; however, once again they go back to the same formula. All 14 tracks blend into each other. Arks don't have anything special going on. *–Jon Robertson*

Bad Religion
New Maps of Hell
Epitaph
Street: 07.10



Bad Religion = Bad Religion

Bust out those dictionaries, Bad Religion's back with a new batch of songs about how much the world around us sucks! These elder-statesmen of punk put out a couple of spotty records back in the late '90s, but ever since they reunited with founding guitarist **Brett Gurewitz** and Epitaph, they've regained their righteous anger and unrelenting energy. *New Maps of Hell* starts off with a clunker ("52 Seconds"), but soon enough, the band launches into their signature formula of a three-guitar attack, furious drumming and plenty of vocal harmonies to bring it all home. The first half of the album is packed with anthemic tunes like "Requiem of Dissent" and "New Dark Ages," but smack-dab in the middle comes the slower-paced and radio-ready "Honest Goodbye," which hurts the flow of the record and makes the second half weaker by comparison. Still, there's a lot to like

about *New Maps of Hell*, and it's easily the most brutal of the band's album since the early 90s. Bad Religon has always been a beacon of intelligence in the sometimes stupid world of punk rock, and *New Maps of Hell* proves that you're never too old to be angry at the world. –*Ricky Vigil*

Christy & Emily
Gueen's Head
The Social Registry
Street: 08.07
Christy & Emily = Velvet Underground + Francoise Hardy + The Durutti Column

Don't let the name fool you. This isn't your typical mom-and-daughter conservative pop routine (although the album picture doesn't help this supposition, either). Actually, scratch that. Who cares if they're mom and daughter, *Gueen's Head* is hot! And I mean hot like lava; bubbling, candescent, Hawaiian lava that flows and molds wherever it goes. Christy plays VU-stylized low-fi guitar while Emily, "a world renowned avant garde pianist," tickles the shit out of those ivories, and the combination, with one of them singing like a bird with a blue belly, is both relaxing and enticing. The *Gueen's Head* is *not* dead. –*Spanther*

Chuck Ragan
Feast or Famine
SideOneDummy
Street: 08.07
Chuck Ragan = Rumbleseat + Johnny Cash + Tim Barry

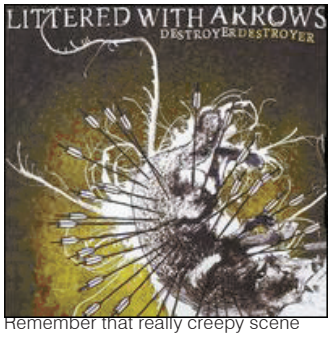


Sometimes a band splitting up can lead to good things. Almost immediately after Chuck Ragan's old band, **Hot Water Music**, broke up, his bandmates resurfaced as **The Draft** and built upon HWM's increasingly rock-oriented sound. It took Chuck a little bit longer to reemerge on the musical landscape, but when he finally did, and as a solo folk artist no less, it was worth the wait. *Feast or Famine* is packed with songs with timeless themes (love, war, family), but the lyrical simplicity and Ragan's gruff, powerful voice really set it apart. He's no longer screaming at the top of his lungs as he was in HWM, but the same passion and fire can be heard as he sings about his mother on "Geraldine" and lashes out against those who hold others down on "For Broken Ears." There's also a stellar version of the Rumbleseat (Chuck's original folk outlet) classic "California Burritos," complete with a raging fiddle and explosive percussion. As a musician, Chuck Ragan no longer needs the buzzing guitars and pounding drums of Hot Water Music. He's doing just fine with his voice and his words. –*Ricky Vigil*

Concentrick
Aluminum Lake
Drag City
Street: 08.07
Cocnetrick = Pelican + Explosions in the Sky + Mogwai + Aphex Twin

Tim Green (guitar player for **The Fucking Champs** and formerly of **Nation of Ulysses** and **Earthless**), the sole full-time member of Concentrick, has been piecing together his third album for the past seven years. This time around, he uses a little less electronics and a little more organic instrumentation. The beginning track, "Waterfall," sounds like a loungey outtake from the Aphex Twin catalogue, while the second track, "Aluminum Lake," has a slowcore-type feel similar to **Low**. The third track, "White Bear," is really where the album kicks in, breaking it out proper with some instrumental metal. This album is all over the place with flavor. The nine songs on this album touch on almost every genre of music, and every track has a different set of emotions and musical feel to it. I have to give it to ol' Mr. Green for being able to make such diverse and intelligent music. The songs on the album show that he put thought into every note and progression. It's perfect for just relaxing or taking a drive. This is the kind of music that makes you think. Strong work, Tim Green, strong work. –*Jon Robertson*

Destroyer Destroyer
Littered With Arrows
Goodfellow Records
Street: 07.17
Destroyer Destroyer = Isis + Early Daughters + horror movie screams + Bloodhasbeenshed

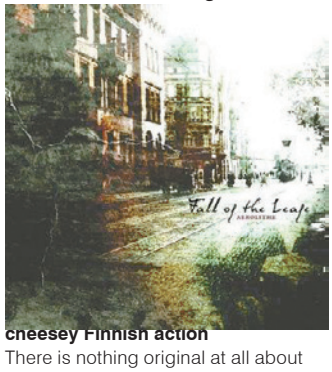


Remember that really creepy scene in *Event Horizon* where they play that video where everyone is tearing each other to shreds? Destroyer Destroyer would be a well-suited soundtrack to that video. *Littered with Arrows* is a creepy, eerie, difficult listen. Destroyer Destroyer is unlistenable in a good way. Atonal guitar lines are mixed with off-beat drumming and screams straight from the latest slasher flick—rarely is there respite. When said respite arrives, it is in the vein of early Isis; slow, dragging and still gloomy as all hell. A few notes of melodic harmony are sprinkled frugally throughout the album, coaxing your ears into comfortable territory before ravaging them all over again. The production quality is good; each instrument is discernable and the mess of notes and screams aren't due to muddy recording. Distinct instruments are making the chaos emanating from the speakers. It's hard to make out sometimes if this is complex, or just a bunch of guys that didn't want to learn how to read music and instead ostensibly made a bunch of noise. Regardless, for those looking for a challenging record, this should fit the bill. –*Peter Fryer*

The Eat
It's Not the Eat, It's the Humidity
Alternative Tentacles
Street: 07.24
The Eat = The Pointed Sticks + The Ramones + Fear

Let us all take a moment to thank **Jello Biafra** and the crew at **Alternative Tentacles** for re-releasing great albums that barely saw the light of day and are now way too rare to track down. This two-disc release is a collection of all of the band's early and rare 7"s, a cassette-only album; and all the other songs that were left on the cutting-room floor. The second disc is all live material spanning from 1980 to 1996. The Eat's infectious pop collides with the more raw sound of 80s hardcore and seems to have a dash of jazz fusion, too. The mixture creates something interesting and irresistible. This album is a gem. I'm stoked that someone took the time to dig these tracks up and create this release. –*Jeanette Moses*

Fall of the Leafe
Aerolithe
Firebox
Street: 08.20
Fall of the Leafe = Dragonforce + cheesey Finnish action



There is nothing original at all about Fall of the Leafe. They play the same brand of power post grunge rock that you have heard from the likes of **Creed**. On this the bands ninth release, they re-hash every rock cliche. They sound like a crappy Utah local band. The one song with any originality is track 10, "Look Into Me"; this song has one cool riff that soon disappears 30 seconds into the track. It's amazing to me that this band has a record deal. The main problem with this band is the singer **Tuomas Touminen**. His deep unstable crooning and occasional death metal scream is one of the main reasons their music sounds so tired. I have heard this voice in one form or another for the past 10 years. The band doesn't even seem like they are trying to mix things up; the majority of the songs have the exact same structure. Save your time and money. Don't punish your ears unless you're into cookie-cutter grunge with untrained vocals. –*Jon Robertson*

Godless Rising
Battle Lords
Moribund Cult
Street: 07.17
Godless Rising = Vital Remains + Deicide + Morbid Angel



Death-fucking-metal, god I love this stuff with a passion. Rhode Island's Godless Rising have unleashed *Battle Lords,* their Moribund Cult debut and follow-up to their **Pathos Productions'** *Rising Hatred*. The band features half of the original Vital Remains lineup that spawned the cult *Let Us Pray* album. *Battle Lords* takes that same wholely satanic death-metal experience and re-vamps it in production, technicality and brutality. I'm a sucker for well-produced death metal, and the production's not too crisp and clean to be considered sell-out worthy while remaining beefy enough to satisfy death-metal palates from fans of the more known bands to the cult underground pioneers. Opener "Heathens Rage" just comes right out and kicks your ass with well-enunciated death-metal vocals that contain range that many death-metal vocalists lack. The album's eight tracks are all worthy of Satan's praise, brimming with hellfire solos, crainium-bursting drum attacks and guttural screaming that would make the mighty **Glen Benton** or **George "Corpsegrinder" Fisher** run in fear. The true highlight here is the record's title track, "Battle Lords,"

opening with sounds of machine-gun fire, artillery blasts and tank wheels grinding, conjuring up images of a bloody battle—modern or old, gun or sword, whatever your taste may be. Regardless, it makes me want to grab some sort of weapon and punish something with unbridled aggression. Why me and other fans thirst for this sort of sonic destruction may be hard to explain, but it is surely delivered by Godless Rising in a most ferocious way. *–Bryer Wharton*

Hannah Fury
Through the Gash
Mellow Trumatic
Street: 08.07
Hannah Fury = Chandeen + Mandalay



At times recalling a slightly more sinister **Julee Cruise** and her collaborations with **Angelo Badalamenti,** Hannah Fury's releases have aptly been called "spooky," "creepy" and "disturbed." While many of those adjectives could be placed upon *Through the Gash,* Fury's compositions are also beautiful, hypnotic and far more substantial than a string of Halloween attributes. Fury's voice haunts like the ghost of **Kate Bush** above the orchestrated undercurrent of piano, acoustic guitar and atmospheric synths that float away in a heavy dose of reverb while the occasional drum machine keeps time. I can only imagine what she could do with a cover of "Wuthering Heights." Grim and highly recommended. *–ryan michael painter*

The Howling Hex
XI
Drag City
Street 08.07
The Howling Hex = Pussy Galore + Royal Trux + a little heavy on horns
The Howling Hex is the latest project by **Neil Hagerty**, formerly of Royal Trux and Pussy Galore (the latter a "swamp punk" band with **John Spencer**). This latest release expands on the swampy flavor of his past projects and serves up a healthy chunk of rock n' roll. Improvisation also seems to play a large part, as much of the disc sounds fresh, raw and even a little misguided—as if it were recorded without really having been explored. These songs, though primitive, exude some serious rock spirit. But that really only describes one side of the music. There is also some spoken word, some almost jazzy saxophone parts and lots of percussion (congas, cowbells, etc.). Some of it is very listenable, with the stripped-down drums and a multi-vocalist approach to singing, creating a very solid rock sound. But it's not all like that. The spoken word is completely out of place, and the saxophone figures far too heavily into a few songs. At its best, it is a mix of **Foghat** and **Saccharine Trust**—'70s rock with a trace of avant garde**.** At its worst, it sounds like a bad horn player auditioning for a poorly rehearsed **Rocket from the Crypt**. And though some of the songs are quite good, I'm still having a really hard time recommending this one to anyone. *–James Bennett*

Illogicist
The Insight Eye
Willowtip
Street: 07.10
Illogicist = Necrophagist + Death + Atheist
Drawing influences from the mighty



Cynic, Death and Atheist as well as the more relative newcomer Necrophagist, Illogicist play technical metal at its finest. Keeping in step with the German Necrophagist, Illogicist guitar work is extensive and utterly mind-blowing at the very least. There is so much going on with *The Insight Eye that* if you only listen to it once, you will miss three-fourths of the record's intense capacity for true metal greatness. Up-and-coming indie-metal label Willowtip did well to snatch up these Italian virtuosos. With some death-metal albums, attention is lost very early on while listening to the record, but Illogicist strive to go above and beyond to peak their audience's interest until the very last chord is blasted. Apparently, *The Insight Eye* is the group's follow-up to their *Subjected* debut, which this rabid technical metal fan is going to promptly dig up. While already achieving glory some bands could never accomplish in two albums, one can't help but think of the future potential of Illogicist, which, simply put, is limitless. The ante has just been upped for technical metal and death metal in general. *–Bryer Wharton*

Low In The Sky
We Are All Counting On You, William
Abandon Building Records
Street: 08.01
Low In The Sky = Explosions In The Sky + Mono + Cale Parks
Busy as a beehive. But not so busy you get dizzy in the hizzy. If hip-hop and IDM are the queen bees, then ambient micro-management is king. The honey doesn't ebb and flow; it careens and crescendos. But for those not savvy to the honey comb, this three-piece from that dirty city, Akron, Ohio, are as good at making instrumental cinematic music as any. You can't help but dream imagery when listening. I just happen to think of bees with knees. *–Spanther*

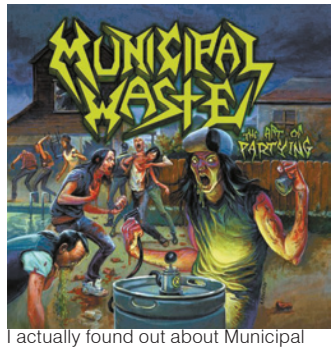
Minus The Bear
Planet of Ice
Suicide Squeeze
Street: 08.21
Minus The Bear = Elbow + The Police +These Arms Are Snakes
Right from the beginning, Minus The Bear puts you in a captivating



chokehold and makes you admit that **Jim Morrison** is the king. The opening track, "Buying Luck," jumps right out and lets you know that Minus the Bear plans on pimp-smacking you for a full 48 minutes. Their brand of syncopated, intricate songs is enough to boggle the mind. I swear these guys are telepathically interlinked with each other. It amazes me that that guitar-player **Dave Knudson** (formerly of **Botch**) and guitarist/vocalist **Jake Snider**'s (formerly of **Sharks Keep Moving** and **State Road 522**) fingers don't fall off. These two guitarists interweave in/out of each other's playing like a pair of Siamese twins. This is by far their most solid release; I didn't think they would be able to top the six amazing tracks that composed *They Make Beer Commercials Like This,* but they most definitely have. The shining point of the album is track four, "White Mystery," a song about some drunken sexcapade worthy of **Jeff Buckley**'s song, "Everybody Here Wants You," off *Sketches For My Sweetheart the Drunk*. The new addition of keyboard player **Alex Rose** is just as good as former member **Matt Bayles,** who is still on board for production duties. This album is amazing! *–Jon Robertson*

Mum
Go Go Smear the Poison Ivy
Fat Cat Records
Street: 09.25
Mum = Animal Collective + Bjork + Dntel
What at first sounded as if someone had raided a Salvation Army and played what they found in a music school, *Go Go Smear the Poison Ivy* isn't as reductive as that. At its freshest point, it's excitingly poppy with swashes of keyboard arpeggio and insectual orchestration to bite at any organic pretension that may have rubbed off on them from the hippie-psych revival of Animal Collective. Unfortunately, at many moments, they can't seem to pull away from the tractor-beam influences of Iceland's biggest electronic-pop diva Bjork or the huge, hushed sweeps of **Sigur Ros**. Lyrically as impressive (and more inviting) as **Joanna Newsom,** *Go Go Smear the Poison Ivy* bears repeated listens in order to pick up the prettiest bouquet. *–Erik Lopez*

Municipal Waste
The Art of Partying
Earache
Street: 07.31
Municipal Waste = D.R.I + Anthrax + Suicidal Tendencies



I actually found out about Municipal Waste during an interview with Anthrax's **Scott Ian,** who recommended picking up the band's *Hazardous Mutation* album, which I promptly did and loved it. I even went so far as to scour eBay for the band's first record, *Waste em' All*. So what can fans and newcomers alike expect from the new album? Well, plenty more visceral, shredding, fast songs that end quickly and leave no room to wait for the next onslaught. The band takes this speed and truly raw brutality and actually makes it fun. There are no anti-religion songs or sappy relationship dribble on any of the album's 15 cuts. Instead, you have songs like "Beer Pressure," "Attention Deficit Destroyer" and "Lunch Hall Food Brawl." The greatest quality that Municipal Waste possesses is their uncanny ability to sound like they came straight out of the 80s thrash movement, when in fact, they haven't been around all that long. With production help coming from **Zeuss,** the record stays clear and maintains a

good volume level without sacrificing the live aesthetic that the band's other records made so prevalent. If your parties are usually drunken puke fests filled with long-haired metal-savvy-looking folks be sure to add *The Art of Partying* to your beer-induced musical tastes, or just blast this sucker in your car and get looks from granny as you headbang and scream along. Regardless, this record is required listening for 2007. *–Bryer Wharton*

No Age
Weirdo Rippers
Fat-Cat Records
Street: 08.28
No Age = Crass + Bad Brains + Boredoms

Is it already that time of the decade for another round of post-punk? Maybe this time it should be called post-post punk? Either way, No Age doesn't seem to care. As 66.6% of the former LA punk band **Wives,** they are well prepared to reinvent punk music. The songs are very disjointed and somewhat atmospheric, but have just enough punk memory to keep any purveyor of lo-fi music interested and nostaligic. It sounds really good to my electronically overloaded ears. There are not many electronics involved here, just a bundle of lo-fi drums, guitar feedback and group shouts/chants. Punk is definitely not dead in No Age land. *–Art Glassett*

ORESKABAND
Self-titled
Self-released
Street: 08.07
ORESKABAND = Tokyo Ska Paradise Orchestra + POTSHOT + Any random 3rd-Wave Ska Band

So the other night I went out and



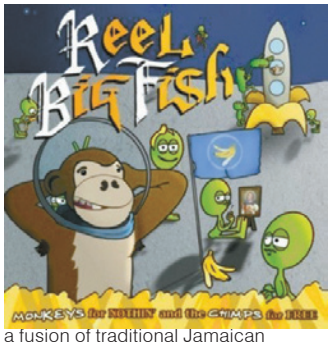
bought myself a big bag of peanut-butter M&Ms. When I ripped the bag open and popped a few of those bad boys in my mouth, they were nothing short of delicious. In fact, those peanut-butter M&Ms were so damn delicious that I couldn't stop eating them, and before I knew it, I was left with an empty bag, a stomachache and a horrible feeling of shame. That's exactly what it feels like listening to this album. ORESKABAND is a sugary-sweet ska-rock band comprised of six teenage Japanese girls, and though their high-energy, hyperactive music is fun for a little while, listening to the whole album will only end in pain. There's a certain novelty in hearing a girl screaming in Japanese over blaring horns and up-stroke guitars, but the novelty is lost after only a few songs. Plus, ORESKABAND's cover of the ska standard, "Monkey Man," is pretty bland. Hyperactive Japanese ska-rock can be good in small doses, but too much of the stuff could kill you. *–Ricky Vigil*

The Politik
The Politik
Milan Records
Street: 07.31
The Politik = Quasimoto (beats) + Otis Redding

The Politik is classified under the umbrella of neo or futuresoul. Most of the album features the voice of **BPmbll SPgull** over the mediocre production of **Mark de Clive-Lowe**. With the intention of pushing the boundaries of soul music, unfortunately, this album fails to engender the powerful emotions the fusion of rhythm and blues and gospel music should, leaving the listener dissatisfied somewhere between **People Under the Stairs** and **Sam Cooke**. **SPgull**'s voice is good enough to listen to, but its layering over de Clive-Lowe's artificial instrumentation confines it to a droll landscape of polite piano and hokey electronic ambience. The attempt at innovation is to be applauded, but the resulting puddle of newfangled-ness is beyond redemption, even with help from emcee **Bahamdia**. *–Makena Walsh*

Reel Big Fish
Monkeys for Nothin' and the Chimps for Free
Rock Ridge Music
Street: 07.10
Reel Big Fish = They Might Be Giants + Bowling For Soup + Horns + Crap

A brief history of ska: Ska originated in Jamaica in the early 1960s. It was



a fusion of traditional Jamaican music and American R&B and soul. Eventually, it gave way to rocksteady and reggae, but some punk kids in England got a hold of it in the late '70s and reinvigorated the genre. Then some goofy white kids in America got a hold of it and everything mostly went to crap. Reel Big Fish were some of those goofy white kids. While bands like **Big D & the Kids Table** and **The Mad Caddies** have proven that it is entirely possible to grow up and make a mature ska-punk album, Reel Big Fish's *Monkeys for Nothin'* proves that they have absolutely no interest in making quality music. Juvenile lyrics pollute "Another F.U. Song" and "Everybody's Drunk!" while "Party Down" is just trying too damn hard to be fun and goofy. On the latter track, the band's blaring horns give way to brief interludes of disco, hip-hop and death metal in what I can only guess is an attempt to get a few laughs. Reel Big Fish, please do all of us fans of real ska music a favor: Just stop it. *(The Great Saltair: 08.06) –Ricky Vigil*

S.S.S.
Self-titled
Earache Records
Street: 07.31
S.S.S.= D.R.I. + Municipal Waste + Slayer

S.S.S. (Short Sharp Shock) are resurrecting thrash from the early 80s. Their



songs are all relatively short, with most clocking in at about a minute and a half. The guitars are relentless and the drums play at breakneck speed. It's easy to tell that they've been heavily influence by D.R.I., but on longer tracks like "Monster," their metal influences shine through. My favorite tracks were "New Dogs" and "Damaged Goods," both of which were short, sweet and heavy as fuck. This release is a brutal one and every song makes the perfect anthem to rip shit up. *–Jeanette Moses*

Tulsa Drone
Songs From a Mean Season
The Prepetual Motion Machine / Dry County
Street: 07.10
Tulsa Drone = Grails + Red Sparowes + Hum

Tulsa Drone is just too bad. They are one of the most satisfying bands that have come out in a long time. Their first album, *No Wake,* was an amazing mix of the right amount of traditional rock elements and worldly instrumentation to keep the music fresh and original. Tulsa Drone follows in the footsteps of the first album with their second release, *Songs From a Mean Season.* The band still stays within their earlier sound but have found ways to expand on the textures of their music by adding more slide guitar, dulcimer and harmonica. This music paints adventures and landscapes in your mind. The 10 tracks on the album move just enough to keep your attention but aren't rushed, so all the sounds and feel of each song can be absorbed. The highlight of the album is track three, "We'll Take Oregon Hill," with high-pitched slide guitar and meandering tempo. Tulsa Drones music will kidnap your mind and drive it across the country. *–Jon Robertson*

Ulrich Snauss
Goodbye
Domino Records
Street: 07.10
Ulrich Snauss = XXXXXX

The words ambient, shoegaze, dream pop, and trance all come to mind with this album. Images I think of: big fat swirling cumulonimbus clouds with bursts of angry purple lightning bolts; meteor showers over moonlit firefly-ed fields; and whatever revelations look like. Unfortunately, I also clearly see the lime-green luna moth from some sleep aid commercial, of which many of these songs would work so well as a soundtrack to. That's not to say that there isn't some great music here. Many start slowly but ultimately grow into something rewarding. Ethereal sythns hum with foggy guitars and build as angelic voices meld with industrial drums, and eventually, sparklingly transform into thickly layered, hypnotic electroscapes that break into outer space. Others however, never manage to gain the necessary altitude, instead burning out to hover boringly in some kind of new-age troposphere. Still, overall its a good album. Perfect for meditating, or a long, loney drive through some magnificent open space … just make sure you've had plenty of sleep. *–Brian Roller*

You Say Party! We Say Die!
Lose All Time
Paper Bag Records
Street: 08.14
You Say Party! We Say Die! = Pretty Girls Make Graves + Monsters Are Waiting

In an age where music just doesn't care how much you move your body, it's always a nice reprieve when an album like this comes floating along: Like a steamy clusterfuck of dance-your-ass-off punk rock mixed with pleasing female vocals, this album reeks of the intense energy found at the best of YSP!WSD! Shows. Throw some slow piano solos into the mix, and you've got yourself an impressive little album that will have your stereo shouting "DESTROY!" for weeks to come. *–Ross Solomon*

local



Bombs and Beating Hearts
From Dumpsters Rise
Salty Hobo Records
Street: 6.22
Bombs and Beating Hearts = Harmonicas + pissed off yelling + something I've never heard before

Attention kind reader: please ignore my atrocious equation above and *buy this*. Bombs And Beating Hearts have produced a one-of-a-kind (it probably isn't, but it's very new to me) album and I'm in love with it, to say the least. I had attended a few of their shows around the valley and never paid much attention to them, but I was sucked in by the first track. When I phrased it to my friends it went something like this: "Yeah, well, it's really upbeat. They have a harmonica and a tamborine and they yell like they're super pissed, and it's just really cool." It is like that, but the final product is really quite amazing. Being filled with strife, I get tired of being angry all the time and I just need to unwind. Bombs and Beating Hearts let me do that, but still leave me pissed to enough to say I'm filled with angst. The best thing about the album, though, is that it doesn't give off the "I'm really creative and unique" vibe. It feels like a group of friends dicking around with some instruments that accidentally created a big fanbase, which I really appreciate. Pacakged inside *From Dumpsters Rise* is a **Johnny Cash** cover, which was given a little bit of SLC love to make it special. Unfortunately there is always a black sheep. "Normandie" was the only really bad song on the album. It starts out strong, but quickly goes downhill. For those that may call them "Bums and Bleeding Farts", I can only say "Fuck you." *–Josh McGillis*

Chris Merritt
Hello, Little Captian
Jato Records
Street: Date Unknown
Chris Merritt = Ben Folds + Kevin Burdick + Keane

There is something particularly festive about the music of Chris Merritt. The songs are short narratives about parties, relationships and the woes of being a young adult male. It is obvious that Merritt is classically trained, but unlike Ben Folds, is a little less street corner and a little more Carnegie Hall. I wanted to hate this album because the use of the piano seems so cliché; but the songwriting is incredibly solid and the recording is very professional. The songs get a little emo at times, but aren't we all a little emo? Maybe not, but Merritt seems very true to himself and very confident in his abilities as a songwriter. *–Art Glassett*

The Krypled
S/T
N/A
Street: N/A
The Krypled = I don't even think THEY have any idea.

Oh, boy…another band with a "cleverly" misspelled name. You know, sometimes I should really abide by the old cliché of "if you can't say anything nice, don't say anything at all," but, in this case, fuck that. This is, from start to finish, one of the most boring, hackneyed, been-there-done-that things I've ever heard. Honestly, if I wanted to listen to ripped off NWOBHM riffs, I'd much prefer something like **Slough Feg**…at least those guys write some fairly entertaining music. Starting off with a semi-promising reverbed-to-hell guitar intro, then the record falls completely apart after that. In just the first two songs, very apparent influences go from *The Real Thing*- era **Faith No More**, to **Danzig**, to **Iron Maiden**, which, while it may sound appealing, comes across more like they put these bands in a blender and literally didn't let the thing do its job. The only redeeming thing about this…um…"piece" is that the recording is actually pretty good. Punchy kick drums, the low-end is actually low-end, and the guitar is mixed in such a way as to make the incessant wang-doodling seem a little less obnoxious. If that's enough to make anyone want to find out more information on these guys, have at it, because they didn't provide me with anything but a CD-R with their band name on it…with a reversed capital "E." Lovely. *–loveyoudead*

Mathematics Et Cetera
Eye Contact is No Guarantee
Self-Released
Street: 03.31
Mathematics Et Cetera = CYHSY + Phantom Planet

On the accurately titled *Eye Contact Is No Guarantee*, (selling out Velour every weekend doesn't qualify boring music), Mathematics Et Cetera have delivered a mid-fi collection of eleven songs that fit together in no reasonable or cogent form. **Joe Castor** and crew seem to be in the midst of an identity crisis. Are they **Snow Patrol**, early 90s **Radiohead**, or **Devendra Banhart** singing for **the Unicorns**? That depends on which song you are listening to. Songs like "Trains Make Cars Stop" and "Banquet Bears" seem promising, but lose steam through too many transitions and awkward time signature changes. The instruments crush the percussion in heavy sections and confuse the melodies. Don't listen too closely, Castor warns us in "Monrovia". Perhaps we might discover that yet another Provo band charging 15 dollars for a handsomely pressed disc has recorded the rubbish in their garage. *And* they said "laser beams" in two different songs. *–Ed Banger*

Monorchist
Keep Your Eye On the Ball
Self-Release
Monorchist = Sleater Kinney + Joan Jett

Once upon a time, there was a girl. That's where the normal 'girl-meets-world' story ends. **Kourtney Farnsworth** might be feminine, but she's no prissy girl. Singing in a taunting tone on the best track, "Action Girl": "She's not like Barbie, there's no fucking way. She's like GI Joe! Commando style." Lyrics in "F.K.A." remind me of the **Butt Trumpets** and I half expect (hope) to see Kourtney punch some bitch in the grill. Vocals are reminiscent of riot grrl bands; the music is energetic with punk influences. Recorded by **Andy Patterson** with great black and white artwork by **Tony Poulson**. *–Jennifer Nielsen*

The New Nervous
Frantic Is The New Nervous
Self-Release
The New Nervous = The Academy Is + Circa Survive

Provo has a burgeoning music scene for all ages and of every musical genre. The New Nervous provides SLC's southern neighbor with a good dose of aggressive (though not too angry) rock influenced by **the Deftones** and **the Mars Volta**. Tightly composed with skilled performances by all four band members, the one caveat is that their album is not the singing of **Scott Shepard**, but his hi-pitched screaming. I want him to yell, but he seems to just raise his vocal pitch to a squeal. But, hey, lots of kids are into it. You probably know some, as many of their shows fill up venue capacity. Prime example of poor vocals is the second track when he repeats Hollywood dictates over and over. Who cares? Shepard's vocals sound best on the more mellow. "The Struggle and Pharmacadia's" anti-drug corporation verse "Let's burn this temple down!" *–Jennifer Nielsen*

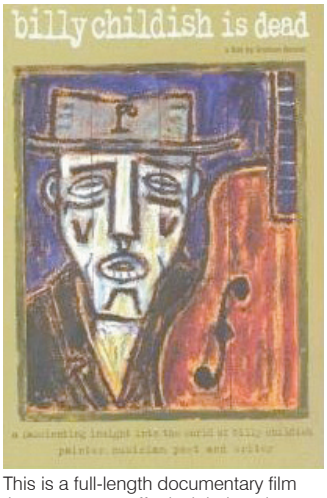
Sweet Jesus
Sweet Jesus
Exigent Records
Street: 03.07
Sweet Jesus = Hammergun + Form Of Rocket . Yeah, I said it.

Honestly, and this is a good thing, Sweet Jesus sounds exactly like Hammergun and Form Of Rocket if you mashed them together. Makes perfect sense, considering bassist **Sean McClaugherty** was in Hammergun, and guitarist/vocalist **Peter Makowski** and vocalist **Curtis Jensen** are/were in Form Of Rocket. Add in local uber-celebrity **Andy Patterson** behind the drum kit, and voila! Sweet Jesus. Now, this isn't what I would call the most original thing, nor is it what I would call "essential," but it is a damned fine piece of listening, even at an extremely short seven minutes and 41 seconds for the whole enchilada. I have to admit that I find it a bit interesting that Exigent Records released a 2-song EP from a band that has been defunct for a couple of years (at least), but I also have to admit that I'm glad they did. Heavy, screamy, and loud in quite an enjoyable way, do yourself a favor and track it down. If you can scrounge change from your couch, you can afford this fucker. *–loveyoudead*



DVD

Billy Childish is Dead: a film by Graham Bendel
Cherry Red Films
Street: 2005



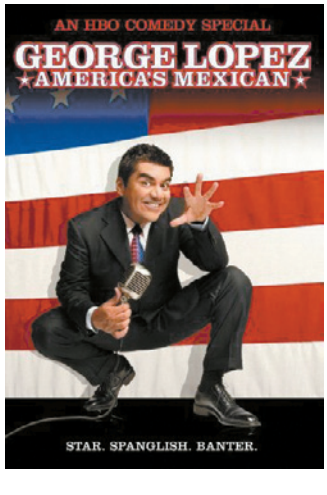
This is a full-length documentary film that sets out to offer insight into the life and art of Billy Childish. The film's director followed Childish around for several months—through art openings, band performances, poetry readings and down time at home. The result is an hour and a half of intimate, sometimes disturbing insight into the daily life and casual conversation of the prolific artist. We are treated to video footage of several Childish bands, including **thee Headcoats**, **the Buff Medways** and some really rare video of **thee Mighty Caesars**. We are also introduced to band members and friends who help to push forward the Childish narrative. **Holly Golightly** (**thee Headcoatees**), **Bruce Brand** (thee Headcoats, **thee Milkshakes**), and **Pogues** singer **Shane McGowan** all throw in their two cents about the reigning king of British garage. There is also input from several music historians and art critics. This multi-person approach at chronicling Childish's history is the most telling and the most important part of the film. This because, as scholars of garage music will tell you, most of what we know about Billy Childish comes directly from his own writings. Having a fresh and (sometimes) more truthful account of Childish's life, from his days in the **Pop Rivits** to his work as a poet and painter, is essential to really understanding how his art shapes his life (and vice-versa). Where the film is its most sincere (and the most like its namesake), is that it doesn't push the watcher to think one thing or another about Billy Childish. It simply presents all that it can about the man and lets the viewer decide if they are in the presence of a genius or in the presence of a cockroach. In this way it is a solid, true documentary—well shot, well assembled, and full of absolutely priceless interviews and footage. Oh, and the dude from the Pogues is fucking terrifying. *–James Bennett*

Crusin' Hits of the 60's
MVD Visual
Street 06.07

I guess I've always known that minor pop stars from the 60s were active well into the 1980s, but I don't think that point really hit home until I saw video proof. Recorded live at the *Rock n' Roll Palace* in Orlando, Florida, this multi-star concert features a host of forgettable talent. The neon-lit stage is small, the crowd is lacking almost all rhythm, and the "hits" the title promises are mostly missing (this probably has something to do publishing rights). As a collection of 60s songs it is utter crap—but as sheer camp, it actually delivers. Highlights include an ageing **Bobby Vee**, a teen idol known more for his hair than for his voice, performing "Rubber Ball" to a roomful of pear-shaped housewives while managing to stand perfectly still—fully aware that his comb over could fail at any moment. There's also a song by **Del Shannon**, but it's not his classic tune "Runaway." A past-prime Shannon is sporting a wicked mullet and looks less than thrilled to be there. Other somewhat notable artists include **Wolfman Jack**, **Sam Moore**, and **the Shirelles**. The performances aren't all bad, and this was probably a great concert to see in person, but the grainy footage and poor sound make viewing an exercise in endurance—as painful as giving birth to full grown armadillo. Here's hoping Del Shannon found a competent barber. *–James Bennett*

America's Mexican
George Lopez
HBO Home Video
Street: 07.03

WHITE PEOPLE TALK LIKE THIS, LATINO PEOPLE TALK LIKE THIS. Now that I have that out of the way, I can say that **George Lopez** was able to get most of that material out of the way within the first 15 minutes of this DVD. There's something lovable about this guy that I can't deny, and while his routines don't always have me howling wildly with laughter, I have to respect a guy who started with nothing, and now has a Grammy and a syndicated show under his belt. His pacing of the stage with great enthusiasm as he tells his stories, not to mention his hilarious dry heaving punch line on several of his jokes, effectively won me over as the set progressed. While I wish that comedians would try to avoid spending too much time on demographical comparisons, I'm pretty sure that Lopez has nailed the niche for the material he uses quite effectively. *–Conor Dow*



Graffiti TV: The Best Of
MVD Visual
Street: 06.26

Graffiti TV is straight from the mid-90s. Everything from the shaky cameras, poor film quality, flannel shirts and bad, bad haircuts were reminiscent of a home movie. There definitely were some highlights of this DVD—like the guy writing on the walls of a subway station and having to book it from a train, and a group of taggers writing on a parked cop car. The bad haircuts and counting how many times certain artists used "n'shit" in their vocabulary was also amusing. While moments of the two DVDs stand out much is lost in the poor quality of the footage. Really, what's the point of putting something on DVD if it looks terrible? *–Jeanette Moses*

Live
The Jesus Lizard
MVD Visual
Street: 06.05

There are shows that from start to finish are so incredible, they renew your jaded little heart about the impact and importance of live music. This live set feels like one of those moments. From the moment **David Yow** gets up on stage to the raw, cantankerous, solipsistic moment it ends, the Jesus Lizard tank the crowd in unnerving machismo. If you're like me and you missed live music's angry adolescence in the mid-90s with bands like **Jawbreaker**, **Cap'n Jazz**, **Scratch Acid** (or any **Touch and Go** band for that matter) it's awesome to know a DVD like this exists. Handheld camera action adds to the shocking feel of this live show while the small venue and rapturous crowd feel like they are going to melt at any moment. Spanning selections from their full oeuvre in a 65 minute set, Yow and company froth, fume and destroy lyricism and musical integrity – with a sloppy grin. Craptacular bonus includes five songs from '92 at *CBGB's* provided by **Merle Allin**! *–Erik Lopez*

The Best of Vol. 2
The Kids in the Hall
A&E TV
Street: 07.31

Kids in the Hall was a popular comedy troupe in the mid-90s that brought Canadian humor to the states, relying heavily on satire, monologues and a liberal dosing of absurd situations. Like *Vol. 1*, *Vol. 2* showcases the best of the best of a show whose stars went on to TV projects like *NewsRadio* and *SNL* (coincidentally, **Lorne Michaels** also produced the *Kids in the Hall* television show). If you have ever met a Canadian, talked for a minute or two and have gotten friendly, then you know how odd their humor is; they are oblivious to the subtler uses of irony, kind of like an old-fashioned farmer. This doesn't hurt Canada's comedic reputation, Canadians ruin Canada's comedic reputation. This is for fans of *The State*, *Stella* and really good open-mic amateur comedy nights. *–Erik Lopez*

SOULVATION: the Best of Northern Soul
Wienerworld
Street 01.07

SOULVATION is a re-issue of a collection that was originally called "The weird and wonderful world of Northern Soul." It is an attempt to chronicle the "northern soul" movement—a variety of mid-tempo, heavy-beat soul music popular in northern England in the late 1960s. Many of the bands that rose to prominence in the movement were acts that were having a difficult time doing well in the US. The selection of artists on the DVD is definitely second-tier, and after watching it, the adjective "weird" seems especially apropos. It is impossible to understand why anyone would think this release was a good idea. I imagine the meeting where it was pitched: "Let's find some completely unknown singers and choose songs that only charted in the UK. We'll fly 'em out to LA, record them lip-syncing in their hotel rooms and add fake fireworks in the background so it looks like they're performing outside. We can't lose!" Umm, yes you can. You can fail quite spectacularly. Why? Because no one wants to see a 60-year-old man jog in place while trying to make his ass shake and his mouth move like they did 30 years ago—especially not fans of soul music. Truly horrific. *–James Bennett*

Twigger's Holiday
Slow January Records
Street: 08.07

I picked up this gem of a DVD just because the dude who made it had some sort of affiliation with **Sarah Silverman** (he did something with her show). I knew to expect something hilariously bizarre but not what I actually received from this DVD. The DVD is five episodes from an internet short called *Twigger's Holiday* that premiered sometime in 2004. It's about a hippie who acts like he is a tween and has surreal experiences with his robot-puppy-type thing (who also fucks mothers). There are hot moms, a devil of a father, teenage angst, homosexual anxiety and best of all … **Charlie Brown**-loser-mentality pervading the whole story! While it is highly entertaining to watch someone's creativity run rampant, it's a bit juvenile in the sense that it is over-acted, charmingly annoying and totally low-budget. Despite all the things that I want to hate about this DVD, I actually really like it. If you like high school camera action gone WILD or gay jokes, hell, get this DVD or find the episodes online for a test run. P.S. The extras are the best part of the DVD because you see the director **Rob Schrab** make an ass of himself at an awards ceremony. *–Erik Lopez*

Game Reviews

By Jesse Kennedy







This month we look at some of the greatest titles for the Play Station 2.

God of War

SCEE

Street: 03.01.06
Action Action Action

The word "epic" gets abused quite a bit these days. However, when I say that *God of War* is an epic game, I believe the true meaning of the word is undiluted in this use. *God of War* (GoW) goes big from beginning to end without pause or regret. The violence is way over the top, the task at hand is enormous and the battles are ... well, ... epic (not to mention the very tasteful use of computer generated boobies). The settings are great and the point-of-view works extremely well as the camera follows **Kratos** through narrow hallways and then falls backwards and upwards when he reaches open areas. The boss battles are awesome and plentiful as this game will continue to offer new challenges throughout the story.

This is the story of Kratos, a man tormented by his past and sent on a mission from the gods to free his tortured mind. Throughout the story, the gods make promises in exchange for Kratos slaying some monster or another. He obeys and does a lot of dirty work for the gods, who do honor their promises, but in the end Kratos is unable to escape his personal demons. Apparently, slaughtering hundreds of hell-spawn isn't as therapeutic as it may seem.

From the opening of the game, you are immersed in combat. Tips are given on the way, but thankfully there's no training period to trudge through at the beginning of the game. Instead of relying on a single button to mash, GoW utilizes every button on the PS2 controller giving you more attack combinations than you can memorize. Puzzles are used very well throughout the game and break up the battles quit nicely. The controls are very responsive and the visuals are great; there's really no weak spot in this game! If big, bloody, ultra violent action is what you need then very few titles will so completely fill your bloodlust as well as GoW.

Grand Theft Auto Series

RockStar Games

Street: Various Dates
Action/Adventure

I couldn't pick just one of these, so I'm going to touch upon the last three major console installments of this series, **GTAIII**, **Vice City** and **San Andreas**.

What can I say about GTA III that hasn't been said a thousand times already? Open-ended game play, obtuse violence and an entire city at your disposal make this game possibly one of the greatest of all time. The cities and the missions were truly memorable and set a standard by which very few games have come close. For me, the ability to explore an entire city on foot in a video game completely captivated me and in fact, it was this game that brought me back into the video-game fold.

Vice City, the fourth installment of the GTA series, manages to do everything GTA III did a little bit better. A bigger city, more violence and even helicopters made this the most popular game of the series. The same problems from III were also there as well, including a strange aiming system and the inability to swim in waist-deep water. The magic of the GTA III was totally intact and with Vice City, *RockStar* was assured a place in the video game hall of fame, if there is one.

San Andreas, the fifth GTA release, took the GTA open-ended model off in a new direction. The ability to scale walls and swim and even parachute opens up the world in new ways. Despite these needed improvements this game still felt like Vice City on steroids. I'm not saying this is a bad thing, but for those of us who finished the previous two installments in the series, there were quite a few déjà vu moments in San Andreas. However, if we set aside the massive expectations on this title and judge it on its own, San Andreas is a wonderful title that does set the bar just a little bit higher on sandbox action gaming.

Resident Evil 4

Capcom

Street: 10.25.2005
Action/Adventure

Some nit-pickers will be quick to point out that Resident Evil 4 is not a PS2 title but a port from the Game Cube console. Well, I included it anyways and there's not much you can do about it. With a game this solid, who really cares where it came from? The first hour, I wasn't sure, but now into my 40th hour, I find myself neglecting things like real life to get in a few more hours on this nearly perfect title.

You can't have a game without rules and for me the biggest problem with many games is having rules that seem to limit your ability to play the game to its fullest. With *Resident Evil 4* the rules are established clearly and are never deviated from during the game. The save points are fair and set up to avoid having to replay huge sections of the game over and over before boss fights or difficult sections. The controls, although very different and challenging, are totally solid and consistent. Aiming is done manually and enemies can make this a difficult proposition as they dodge and charge your character. By eliminating frustrating elements found in many action games, like accidentally walking off a cliff, *Capcom* allows the player to focus on the game itself and not the nuances of character navigation.

Although the graphics are a bit dated and the enemy AI is fairly lame, Resident Evil 4 is heinously addicting. Normally I grow tired of corridor style games but the rooms and maps have enough variation to make this issue vaporize like the corpses of the slain possessed. There's a good variety of weapons but instead of the "use and lose" mentality in many games you can customize and modify your guns throughout the game. Every corner, every painting and every hallway will have you wondering what treasure or nightmare you are about to uncover as you make your way through this truly memorable and classic title.


AUGUST 17TH
AT BAR DELUXE 666 SOUTH STATE STREET
COME CELEBRATE THE
Slippery Kittens
Burlesque
ONE YEAR ANNIVERSARY!
WITH THE PAGAN LOVE GODS
$5 AT DOOR PRESALE TICKETS ON SALE AT 24TIX.COM
SHOW STARTS @ 10PM
BAR DELUXE IS A PRIVATE CLUB FOR MEMBERS


Slippery Kittens
Burlesque
SEPT 9TH @ 9 AM @ BAR DELUXE
LOCATED AT 666 SOUTH STATE STREET SALT LAKE CITY UT
PLEASE BE PROMPT! COME BE A PART OF
UTAH'S HOTTEST BURLESQUE STYLE DANCE TROUPE
THIS IS A PRIVATE AUDITION NO PUBLIC ALLOWED
MUST BE 21 OR OLDER AND BRING PROPER ID TO AUDITION
MUST COME PREPAIRED WITH
1 MINUTE COSTUMED, SOLO ROUTINE
DANCING A MUST...SINGING, ACTING ETC. A PLUS!
MUSIC MUST BE ON CD
BRING COMFORTABLE CLOTHES AND SHOES TO DANCE IN,
AS A ROUTINE WILL ALSO BE TAUGHT THAT DAY AND
PERFORMED AS PART OF THE AUDITION PROCESS.
ALL JUDGING WILL BE DONE BY THE CURRENT MEMBERS
IF CHOSEN MUST BE WILLING TO OBTAIN A
PROFESSIONAL DANCERS LICENSE IMMEDIATELY
THE COST OF THIS IS APPROX. $95 NO EXCEPTIONS!
FOR MORE INFO CALL 801-415-9310 OR E-MAIL LORRIEDOHONEY@MSN.COM
OR VISIT OUR MYSPACE WWW.MYSPACE.COM/SLIPPERYKITTENS


COMING EVENTS
MARC BROUSSARD'S SOUL REVUE
featuring Toby Lightman AUG 7
NO QUARTER
The Ultimate Tribute to Led Zeppelin AUG 11
FOUNTAINS OF WAYNE AUG 21
SNOOP DOGG SEPT 6
SHOOTER JENNINGS
with Scott Miller & The Commonwealth SEPT 14
THE NEW PORNOGRAPHERS
with The Awkward Stage and Lavender Diamond SEPT 25
PINBACK
with Frightened Rabbit OCT 20
HENRY ROLLINS "PROVOKED"
An evening of quintessentially American opinionated
editorializing and storytelling. OCT 24
the depot
TICKETS AVAILABLE AT ALL SMITH'S TIX
467-TIXX
1-800-888-TIXX
WWW.SMITHSTIX.COM
THE DEPOT BOX OFFICE
(NO SERVICE FEE)
400 WEST SOUTH TEMPLE
AT THE GATEWAY
801-456-2888
WWW.DEPOTSLC.COM
All events subject to change
VIP Seating —801-456-2802
A private club for members

RUNAWAY PAINT BY NUMBERS

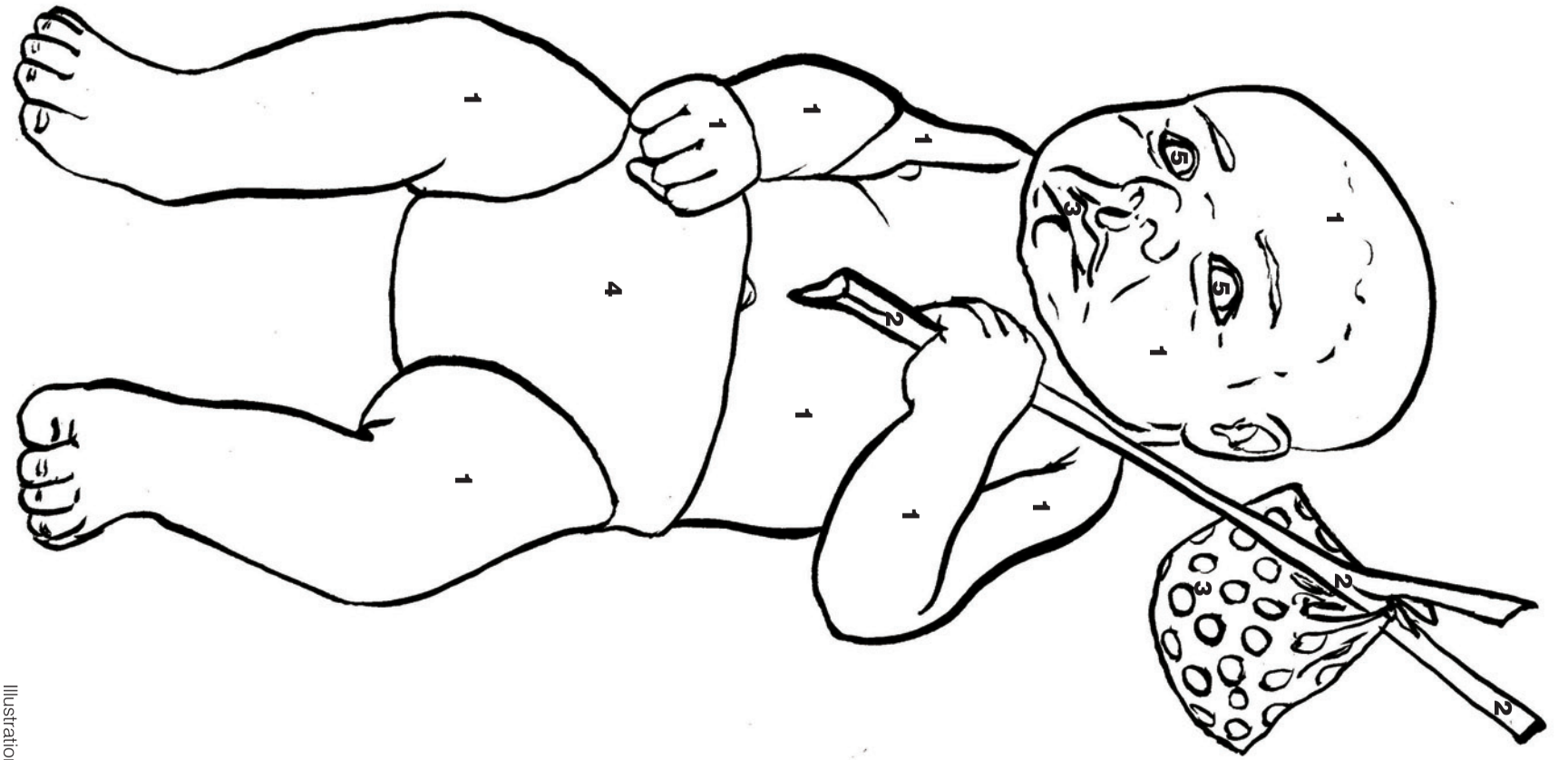


Illustration by: Camilla Taylor

HOW TO RUN AWAY FROM HOME

By Mike Brown

mikebrown@slugmag.com

I've been writing a lot of articles for grown ups lately. Like the controversial **John Amichi** interview to the *History of Drinking in Utah*. Its time I do my part and write something for the kids, like a how-to article on *running away from home*. I figure that if some kid needs to run away from home they should have some tips on how to do it right.

Parents and other adults, please don't get mad at me for suggesting that this is helpful. It is. If you are a good parent your child won't want to run away and you have nothing to worry about. Vice versa, if you suck at nurturing sperm and eggs into the young human cocktail known as a teenager and your kid wants to run away. It means you are a bad parent and you cannot get mad at me or *SLUG*.

With that said, I'd like to tell you a story about my friend **Jake** who ran away from home when he was barely 15 (I'll be dishing out tips on how to run away throughout this story, so pay attention). Jake and I met in rehab when we were teens. Jake had done a lot more drugs than I had and was from California. He even had a homemade tattoo on his ankle that said "speed," which gave him instant street cred amongst the rehab patients and staff.

Jake was also very tall, loud and intimidating, which ultimately was his downfall when he was running away. Here's how it started. Jakes mom moved him and his family from Palo Alto, California to Alpine, Utah. It was no secret to Jake's mom that he was on drugs and it was no secret to Jake that his mom wanted to put him in rehab. The big move was the first sign that Jake was going to go into the hab, so **Tip Number One: Come Up With a Plan.**

Got that kids? If you really want to run away, you've got to prepare for it, otherwise you just end up being that annoying dipshit that maybe spends one night in the park and two nights on your friends couch while his parents think that you are just "sleeping over" only to return back home like a pussy because you got hungry and ran out of clean underwear. Three days down the street from your house is not running away.

Here's what **Jake** did. First off, he was prepared. He already had a bag packed with essentials–clothing, a water bottle, porno mags etc. He had also stolen and made a copy of his mom's car key without her knowing. He just had to wait for the right time to make his move. After settling into their new nice big home in Alpine, Jake's mom came into his room and said that she wanted to take him to the doctors to get a physical. **Tip Number Two: Parents Will Often Lie to You to Get You Into Rehab.** Jake recognized this and said that he needed to take a shower before they went. This sounded reasonable to Jake's mom so she told him she would be waiting in the kitchen.

Jake grabs his pack, turns on the shower and locks the bathroom door from the inside, creating a nice diversion. He then jimmies his way up through one of the sky lights in his nice big Alpine, Utah home, runs down the roof, and proceeds to steal his mom's car. By the time his mom figured out what had happened Jake was already in Ogden.

Tip Number Three: Know When to Ditch The Car. Stealing a car is a very effective way to start your escape, but there is a high risk factor involved, so know when to ditch it. In Jake's case, you do it as soon as you get out of the state, and then hitchhike to Seattle.

1 Parents Lie Pink

2 Change Your Name Brown

3 Hop a Train Red

4 Pick a Location White

5 Stay Low Blue

As far as hitchhiking goes, it is thought to be highly dangerous but the reality of it is that it falls into the same danger category as shark attacks and lightning strikes. All three are embroidered into our culture as easy ways to die but seriously, it hardly ever happens. Has any one ever been killed hitchhiking? Yes. Does it happen every day? No. (Although, hitchhiking might be sketchier for girls, so lets talk about some alternate forms of travel here …)

Tip Number Four: Hop a Train. By the time Jake had hitchhiked his way to Washington state, on his way to Seattle, he came across a bum that taught him the art of train hopping. Train hopping has been an effective form of free travel for decades. Basically, just find a big ass train yard and jump on a train going in the direction you want to go. Train yards are literally in almost every single town in the US. And its pretty safe for the most part. Your biggest concern is getting run over by a train.

One of the lessons Jake learned from this particular bum is that some bums like being bums and choose to be bums. As this bum so eloquently put it, "I'm a free bird man! Just like **Lynyrd Skynyrd**! Free bird!"

Tip Number Five: Change Your Name and Stay Low! Ditch your ID if you have one. Dye your hair if you can. And under no circumstances, never tell people, especially cops, your real name. Your real name can get you right back home faster than you think. Instead I suggest coming up with a bad-ass nickname, like **Catfish** or **Whiskey Meg**. Jake's real name led to the demise of his journey, but we'll get to that later. And by staying low, just be aggressive and treat every second with caution.

Tip Number Six: Pick a Location. This is actually probably one of the first things you want to do. Obviously you need to go for bigger metropolitan areas, but stay away from ones with harsh climates. No one runs away to Minneapolis, it's fucking cold up there. And although LA is nice temperature-wise, Hollywood Boulevard is maxed out with runaway gutter punks. New York is pretty harsh too; weather-wise and survival-wise, there's a lot of competition. Only go to New York or LA if you are trying to "make it." And trying to "make it" is a far cry from being a true runaway.

My suggestion is the northwest, Portland or Seattle. Climate-wise, it is very livable and there are tons of stupid hippie runaways that you can network with, learn the ropes so to speak. This is what Jake did. He was on the run a total of nine months.

When Jake and I were in rehab, there was this therapy session called *Ron's Rap*. **Ron** was this older black guy who would come in once a week and the whole shtick of his therapy session was that he would make all these stupid rich white kids feel so dumb about themselves by making fun of them. In Jake's first session with *Ron's Rap,* Ron was making fun of a kid for running away for only three days. Ron was totally right. As I mentioned earlier three days is not running away. Ron then asked Jake about how he ran away and how long he was gone. When Jake told him and the group all Ron could say was, "Now you see kids, *that's* running away!" Even Ron had to respect Jake's adventure in order to maintain his cred with the rehab group.

So now your probably wondering how Jake got caught and ended up in rehab. Well, he didn't follow tip number five at a very crucial time. Jake had somehow made his way back to Palo Alto and was hanging out in a coffee shop. And Jake is a big guy – he stands about six-foot-six. But an even bigger guy in a dark suit and sunglasses came up to him in the coffee shop and asked, "Are you Jake?" And Jake said yes. The man instantly pulled out a pair of handcuffs and handcuffed himself to Jake and didn't unlock them until they were in the rehab in Salt Lake. He was cuffed on the plane ride and everything.

It turns out that this guy was a private investigator Jake's mom had hired to find her son. When Jake tells this story it's hilarious because he always says, "I don't know why I told that dickhead my real name, I mean I had been on the run for nine months and I knew that you never used your real name!"

The Daily Calendar

Friday, August 3
The VCR Quintet, Nolens Volens – *Addicted*
Luke Shaw – *Rumours*
Steve Sullivan, The Six Shooters –*Pat's*
IOTA – *Bar Deluxe*
The Wolfs, Red Bennies – *Monk's*
Xur, Gods Revolver, Josef Grool – *Broken Record*
James Miska, Dead Horse Point, Roger Miller, Michan O'Reilly – *Red Light*
Best of the Beehive – *Gallivan*
Eisley – *In the Venue*
The Future of the Ghost, The Most – *Urban*
Stranger Friendly – *Alchemy*
Shackleton, Fail to Follow, Anything that Moves, Screaming Condors – *Burt's*
Albino! – *Exchange Place Plaza*
Emme Packer Band, Johan The Angel, Blenda Beat, Atherton – *Circuit*
Starmy, Jon E. Dangerously – *Pioneer Park*
Cross Canadian Ragweed, Reckless Kelly – *Suede*
Digital Lov, The Mystechs – *Starry Night*
Junior League Care Fair – *Horizonte*

Saturday, August 4
Eric Schaeffer – *Sam Wellers*
Skaficianios – *Circuit*
Jonathan Jones, It's Like Love, Poppy & Green, Katie Brandeburg – *Kilby*
The LP Band – *Pat's*
DJ Matrix – *Tony's*
David Daniels, The Hospital Tapes, Chudda – *Addicted*
Afro Omega – *Bar Deluxe*
Our Time in Space, Cross-Eyed Slut – *Urban*
The Young Dubliners – *Suede*
Chasing Ben – *Johnny's*
The Supersuckers, Bonepony – *Canyons*
Radio Moscow, The Wolfs, Red Bennies, Erratic Erotica – *Burt's*
Ride for Marty – *Liberty Park*
Supersuckers – *Canyons*
Xur, Clinging to the Trees of a Forest Fire – *Starry Night*
Spitsofrantic, The Soulshakers – *Bada Bean*
Junior League Care Fair – *Horizonte*

Sunday, August 5
Alexa Wilkinson – *PC Arts Festival*
Colin Hay – *Suede*
Doin It At the Park – *Liberty Park*
The Dangerous Summer, Holiday Parade, My Valkyrie, DL5, Ben Brinton, The Strings – *Circuit*
The Waybacks, Sierra Leone's Refugee All Stars – *Red Butte*
Blacklisted, Ceremony, Shipwreck, Cool Your Jets – *Vortex*

Monday, August 6
Intestinal Strangulation, The Obliterate Plague, Desolate Realm, Corianturm – *Vegas*
Great Basin Street Band – *City Creek*
The Vanishing Act – *Starry Night*
Black Cobra, The Rumfits, Blackhole – *Burt's*
Reel Big Fish, Less Than Jake, Streetlight Manifesto, Against All Authority – *Saltair*

Tuesday, August 7
Showbread, Her Candane, Swans of Never, Silence at Solstice – *Solid Ground*
Kingdom of Music, Iota, Black Hole – *Monk's*
Ezra Furman and the Harpoons, Beth Preston – *Urban*
Toby Lightman – *Depot*
Lonesome Architects – *Rumours*
Greg Brown – *Gallivan*
Reel Stories – *Tower*
Bountiful Summerfest International – *City Creek*
The Reverend Payton's Big Damn Band, Katie Le Deuce, Hillbilly Fever – *Burt's*
Street Dogs, The Tossers, Krum Bums – *In the Venue*

Wednesday, August 8
Stacy Board – *City Creek*
Miles Beyond – *Johnny's*
Plants, Stage Hare – *Kilby*
Blood on the Tracks, 20 Stories Falling – *Starry Night*
Copeland, The Rentals, Goldenboy – *Sound*

Thursday, August 9
Incendio – *City Creek*
Shake Appeal – *Broken Record*
Strung Out, A Wilhelm Scream – *In the Venue*
Z-Man – *Monk's*
Pagan Love Gods – *Piper Down*
Kill the Drive – *Starry Night*
High Places, Soft Circle, Gudgeguh – *Red Light*
David Grisman Quintet, Sam Bush – *Gallivan*

Friday, August 10
The Cobra Skulls, The Boomsticks – *Burt's*
Slamdance Outdoor Film Festival – *Fairmont Park*
Luke Shaw – *Rumours*
Tragedy Andy – *Kilby*
The Kap Bros, Roby & Richie – *Pat's*
Punkin Pie, Fuck Yes!!!, Son of a Gun –*Boing!*
Furs, Purr Bats – *Broken Record*
Ben Johnson – *Alchemy*
Wisebird, Tim Wray – *Pioneer Park*
Waxen Tomb, Norwahl – *Red Light*
Dacho – *Addicted*
Lagrange Two – *Bada Bean*
Dead Horses, Mtn High – *Monk's*
SLUG Localized: Bomb City, Konsickwence, The Side Project – *Urban*
Cambridge, Eli Keller, Lower Definition, Slightly Drawn – *Solid Ground*
Killbot, Never Say Never, The Willkills, Noise Attack – *Cicuit*
St. Boheme – *City Creek*

Saturday, August 11
No Quarter – *Depot*
Stacy Board Trio – *Bada Bean*
Ulysees – *Johnny's*
Pink Tractors – *Tony's*
No Named Cliché, Here She Lies– *Circuit*
Slamdance Outdoor Film Festival – *Fairmont Park*
Dale Watson – *Piper Down*
Steel Pulse –*Suede*
Drop Jaw – *Addicted*
Bloodworm – *Bar Deluxe*
Spindrift, The Furs – *Kilby*
Summer of Death – *Secret Spots*
John Draper – *Alchemy*
Offered No Escape, They Came in Swarms, Darling You Should Be Ashamed, Dying Rest Theory, Hermione, Medea – *Avalon*
Bowling for Soup, Melee, Quietdrive – *Sound*
The Smithereens – *Canyons*
Mystery Hangup, Neon Trees, Monorchist, Chudda – *Burt's*
Michelle Malone, DC Riders – *Urban*
Iceburn, Stella Brass, God's Revolver – *In the Venue*
Army of Freshmen, Bowling for Soup, Melee, Quietdrive – *Sound*

Sunday, August 12
The Robert Cray Band, Keb Mo – *Red Butte*

Monday, August 13
Zach Parrish Blues Band – *Washington Square*
The Ladybug Transistor, Kid Theodore – *Urban*
Sirens Sister, Cypress Fell Down – *Burt's*

Tuesday, August 14
The Redwalls, Mark Mallman – *Burt's*
LunarActive, Red Horizon, Auralee, Fear Liath Mor – *Starry Night*
Spellcaster, Chitnous, AODL, Weak Sisters – *Red Light*
Cataldo, Sundance Kids, Aye Aye, Stephen Chai – *Kilby*
John Flanders, Double Helix – *Washington Square*
Jeanette's Birthday – *Her House*

Wednesday, August 15
Hillstomp, Utah County Swillers – *Burt's*
Prezident Brown–*Suede*
PMR – *Johnny's*
Warren Teagarden, The Strings, Dear Stranger, Fox Van Kleef – *Kilby*
No Bragging Rights, All the Rage – *Starry Night*
Cosy Sheridan, TR Ritchie – *Washington Square*

Thursday, August 16
Zion Tribe – *Washington Square*
Medea, Riots of 80, This Word is Weapon – *Starry Night*
Bronwen Beecher & Friends – *Alchemy*
OC – *Monk's*
Swagger – *Piper Down*
Android Lust, Carphax Files, Tragic Black, DJ Evilk, DJ oneamyseven – *Area 51*
Art Institute Classes Begin – *Art Institute Campus*
Charlie Hunter Trio, Michael Franti – *Gallivan*

Friday, August 17
Luke Shaw – *Rumours*
Gallery Stroll – *Pierpont*
I am the Ocean, American Black Lung, Microtica – *Broken Record*
Voodoo Glow Skulls, Knockout, Spooky Deville, Dubbed – *Burt's*
Red Rock Hot Club – *Washington Square*
Slippery Kittens 1 Year Anniversary Show with Pagan Love Gods – *Bar Deluxe*
Sound and Shape – *Monk's*
Loud & Clear – *Kilby*
Swamp Boogie – *Pat's*
FX in Low Key – *Johnny's*
Sound and Shape, Top Dead Celebrity – *Urban*
Chudda – *Liquid Joe's*
Silent Fate, Redneck Mafia, Hooga, Still Born, Oxido Republica – *Vegas*
BVP, Chores, To the Death – *Starry Night*
Microtia – *Addicted*
Nathan McEuen, Shades of Gray – *Pioneer Park*

Saturday, August 18
Pelican, Clouds, Your Black Star – *Urban*
Monique – *Alchemy*
Clint Lewis – *Tony's*
Skybox, The Future of the Ghost, Jon Bentley – *Kilby*
Roller Derby: Leave it to Cleavers vs. Sisters of No Mercy – *Olympic Oval*
Roller Derby Afterparty – *W Lounge*
On the One – *Canyons*
Stereotype – *Johnny's*
Melissa Cannon Band – *Pat's*
Norwahl, Palace of Dudies, Nolens Volens, Joey Taylor – *Addicted*
Poverty Awareness Concert: Salty Rootz, Slow Children at Play, Colin Robison's Honest Soul, The High Beams – *Library Square*

Sunday, August 19
Bruce Hornsby, Carrie Rodriguez – *Red Butte*
A Pack of Wolves – *Addicted*

The Dirty Heads, The Body – *Urban*
People Noise, The Furs, Jessica Something Jewish – *Monk's*

Monday, August 20
In:Aviate – *Solid Ground*
Adam's Birthday – *Jackelope*
A Pack of Wolves, Red Pony Clock – *Kilby*
Chris Duarte – *Bar Deluxe*
A Pack of Wolves, Chudda – *Kilby*
Zivio Ethnic Arts – *Exchange Place*

Tuesday, August 21
Red Rock Rondo – *Exchange Place*
Delta Nove, Counter Life – *Monk's*
Rock the Bells Tour: Immortal Technique, Jedi Mind Tricks, Nas, Pharoahe Monch, Rahzel, Supernatural, Talib Kweli, Wu-Tang Clan – *USANA*
Lady McBeth, IOTA, Skullfuzz, The Grimmway – *Burt's*
Donny Osmond – *Abravanel*
Fountains of Wayne – *Depot*

Wednesday, August 22
Left Alone, Mad Marge and the Stone Cutters, SKINT – *Burt's*
Back Door Slam – *Urban*
Uzi & Ari, The Eden Express, Johan the Angel – *Kilby*
Miles Beyond – *Johnny's*
Andrew Goldring, Rosedale Power Co. – *Exchange Place*

Thursday, August 23
Pagan Love Gods – *Piper Down*
Portugal the Man, The Photo Atlas, This Will Destroy You, Nurses – *Studio 600*
Calexico, French Kicks – *Gallivan*
Oliver Future – *Kilby*
The Detroit Cobras, Dan Sartain, Willowz – *Urban*
Radix – *Monk's*
Doug Wintch – *Exchange Place*

Friday, August 24
Coolzey – *Monk's*
The Destructionators – *Addicted*
Mary Tebbs – *Alchemy*
Maps & Atlases, Barcelona, Lost Ocean, Mesa Drive – *Kilby*
Ted Dancin', The Future of the Ghost – *Urban*
Accedente, Eagle Twin – *Broken Record*
The Legendary Porch Pounders – *Pat's*
Loaf-I.com Media Showcase – *Kayo*
Black Chandelier's Road Rally – *All 4 Black Chandelier Stores*
Salt Lake Alternative Jazz Orchestra – *Bar Deluxe*
Luke Shaw – *Rumours*
The Creepshow, Die Monster Die, Fail to Follow, Suburban Hostage – *Burt's*
Joe Muscolino – *Exchange Place*
The Body, Ulysses – *Pioneer Park*

Saturday, August 25
Spencer Nielsen – *Tony's*
John Garcia, Let's Become Actors – *Solid Ground*
SLUG Mag Farmers Market Booth – *Pioneer Park*
The Expendables – *Canyons*
Fetish Ball – *Area 51*
Go Figure, Spork – *Johnny's*
Blues 66 – *Pat's*
Benefit for Marty: Amber Alert, QstandsforQ, Subrosa, Iberis – *Addicted*
Vile Blue Shades – Burt's
Spooky Deville, Composition B – Bar Deluxe
Benefit for Keri: Vile Blue Shades, Starmy – *Urban*
Rotten-Fux, Rukkus, All Systems Fail, Qi Peng Book Signing – *Red Light*

Sunday, August 26
Teem, I Hear Sirens, Paxtin – *Monk's*

Monday, August 27
2Mex, Life Rexall, Existereo – *Urban*
Jason Vigil, Coulter – *Burt's*

Tuesday, August 28
Dignan – *Solid Ground*
Azett Brothers – *Urban*
Warner Drive, Anything that Moves, Negative Charge – *Burt's*

Wednesday, August 29
The Randies, Rob Palovian – *Burt's*
PMR – *Johnny's*
Dark Meat – *Kilby*
Magnolla Electric Co., Band of Annuals, Golden Boots – *Urban*
Kittie, It Dies Today, Silent Civilian, Bring the Horizon, Blessed by a Broken Heart – *Avalon*
The Murder Junkies, Thunderfist, SKINT – *Bar Deluxe*

Thursday, August 30
Skeletonwitch, Iota – *Broken Record*
Colin Robison's Honest Soul – *Piper Down*
Ben Johnson – *Sidecar*
Science Fiction Theater, Hopefield – *Kilby*
Skeletonwitch, Rota, Gods Revolver – *Urban*
The Voodoo Organist, Chris Black, Ether, Madame Thorn – *Burt's*

Friday, August 31
Musik Ink – *Alchemy*
Vile Blue Shades – *Monk's*
Scenic Byway – *Broken Record*
Get Set Go, New Maximum Donkey, The Hot Toddies – *Kilby*
Welcome Home Bernie – *Tony's*
Sleepytime Gorilla Museum – *Urban*
House of Cards – *Pat's*
Avalon Grand Reopening – *Avalon*
Insatiable, School of Rock – *Pioneer Park*

Saturday, September 1
Kill Hannah – *Avalon*
Cabin – *Addicted*
Soggy Bone – *Tony's*
Darren Thornley and the Burgs – *Johnny's*
CD Release: Mindstate – *Urban*

Sunday, September 2
That 1 Guy – *Urban*
Doin It At the Park – *Liberty park*

Monday, September 3
Hopesfall, The Receiving End of Sirens – *Avalon*

Tuesday, September 4
As Tall As Lions, Dear and the Headlights, Mae – *Avalon*

Wednesday, September 5
Dirty Projectors – *Kilby*

Thursday, September 6
Pagan Love Gods – *Piper Down*
Snoop Dogg w/ Mike Brown – *Depot*

Friday, September 7
Luke Shaw – *Rumours*
Weird Al Yankovic – *State Fair*
Pick up the New SLUG – *Anyplace cool*



Salt City Derby Girls Present

Roller Derby

LEAVE IT TO CLEAVERS
VS
SISTER OF NO MERCY

Saturday Aug 18th

6:30 @ Olympic Oval 5662 S 4800 W

$10/$15 @ the Door All ages/beer with ID

Tickets and info @ SLCDERBY.COM



After Party @
W lounge
358 S West Temple

A private club for members

City Weekly



AUGUST CALENDAR

3RD= STRANGER FRIENDLY
10TH= BEN JOHNSON
11TH= JOHN DRAPER
16TH= BRONWEN BEECHER & FRIENDS
17TH= COLIN ROBISON
18TH= MONIQUE
24TH= MARY TEBBS
31ST= MUSIK INK.
(TEDDY HORTON & J.D.)

ALL-AGES • FREE • SHOWS START 7=30PM
TUESDAY= OPEN MIC NIGHT 7-9=30PM

WE BUY LOCAL FIRST!

LOCAL ORGANIC COFFEE & ESPRESSO
VEGAN ORGANIC CHAI AND COCOA
VEGAN MUFFINS AND BROWNIES
FRESH FRUIT SMOOTHIES
ORGANIC JAMAICAN LEMONADE
LOCAL ART SHOWS ROTATE MONTHLY
SKELETON TEES, TANKS AND HOODIES
390 EAST 1700 SOUTH 801.322.0735
ALCHEMYCOFFEE.COM



801.534.0819 • 451 South 400 West

Area 51 Is a Private Club for Members

BEN JOHNSON

THURS AUG 30TH 9:30PM

THE SIDECAR

333 MAIN STREET PARK CITY



DEBUT ALBUM 'MAKE IT BLOOM'



BENJOHNSONMUSIC.NET

* A PRIVATE CLUB FOR MEMBERS

Kilby Court Calendar August 2007

01- Blitzen Trapper, Chudda, Forest World $6adv/$ door

02- teamAwesome!, Seneca Hawk, Nothing but Flying Yaks $6/$7

04- Jonathan Jones (of Waking Ashland), It's Like Love, Poppy & Green, Katie Brandeburg $10

08- Plants, Stage Hare $6/$7

10- Tragedy Andy $6

11- Spindrift, The Furs $8

14- Cataldo, Sundance Kids, Aye Aye, Stephen Chai $6

15- Warren Teagarden, The Strings, Dear Stranger, Fox Van Kleef $6/$7

17- Loud & Clear event

18- Skybox, The Future of the Ghost, Jon Bentley $6/$7

20- A Pack of Wolves, Red Pony Clock $6/$7

22- Uzi & Ari, The Eden Express, Johan the Angel $6

23- Oliver Future, t.b.a.

24- Maps & Atlases, Barcelona, Lost Ocean, Mesa Drive $7/$8

29- Dark Meat, t.b.a.

30- Science Fiction Theater, Hopefield, t.b.a.

31- Get Set Go, New Maximum Donkey, The Hot Toddies

and in September:

05- Dirty Projectors

10- Paleo

12- Okkervil River, Damien Jurado

14- Minmae, Drew Grow

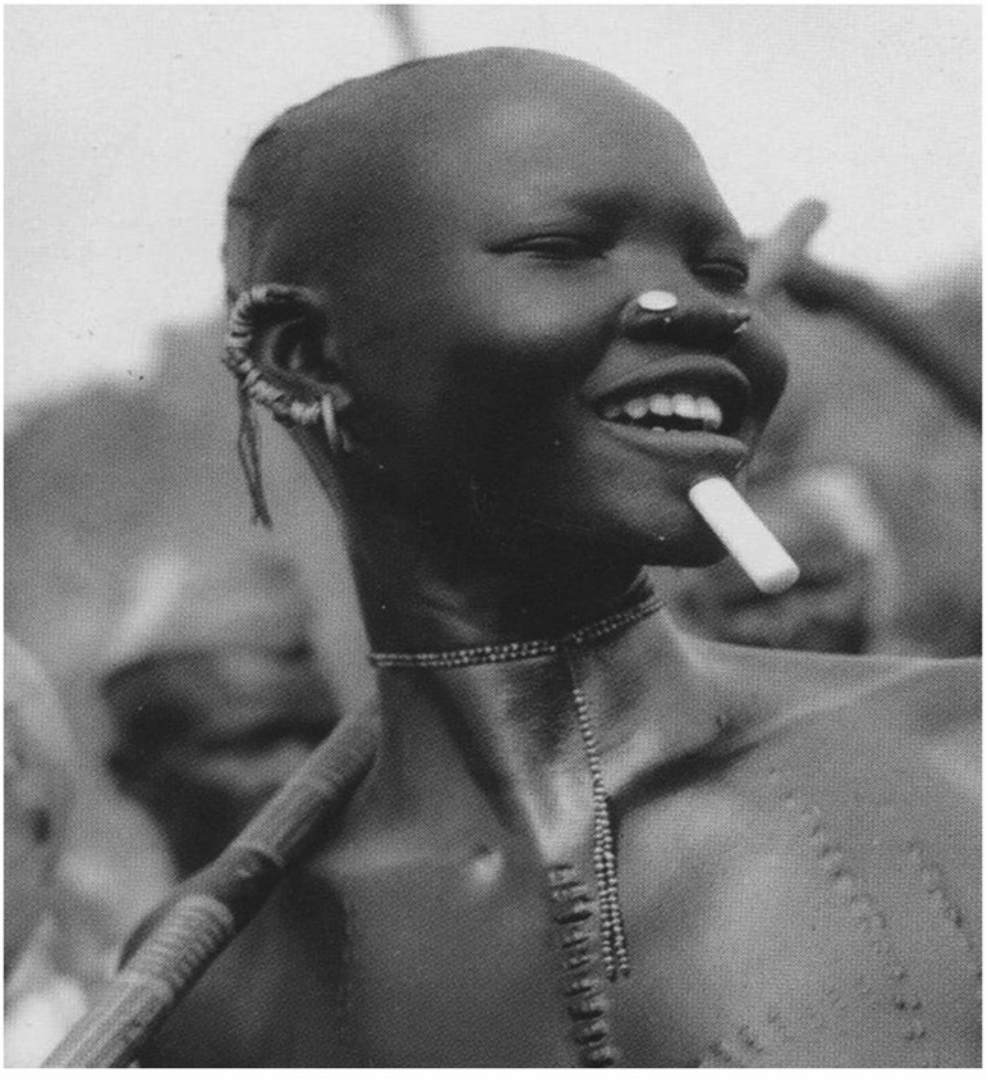
17- The Only Children, 1090 Club



Kilby Court is All Ages-Shows start @ 7:30

741 South 330 West www.kilbycourt.com

Est. 1997



koi

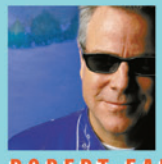
PIERCING STUDIO

13TH & 9TH SLC 463-7070

(63) SLUG



july 5




ROBERT EARL KEEN
SARAH BORGES & THE BROKEN SINGLES

july 12




GALACTIC
JJ GREY & MOFRO

july 19




YO LA TENGO
THE FIERY FURNACES

july 26




moe.
DR. DOG

august 2




PETER BJORN AND JOHN
APOSTLE OF HUSTLE

august 9




DAVID GRISMAN QUINTET
SAM BUSH

august 16




MICHAEL FRANTI
CHARLIE HUNTER TRIO

august 23




CALEXICO
FRENCH KICKS

SALT LAKE CITY ARTS COUNCIL

The Salt Lake City Arts Council proudly presents the 20th Anniversary of the Twilight Concert Series. The 2007 series features an eclectic lineup of nationally and internationally acclaimed performing artists in a wide range of musical styles including rock, folk, blues, roots and jazz. Please join us every Thursday for one of Salt Lake City's most beloved summer events.

The Twilight Market opens every Thursday at 5:00 p.m. and offers a wonderful assortment of foods, beverages and locally produced arts and crafts. Specialties include fried rice, tacos, barbeque, crab cakes and everything in between. Handcrafted jewelry, relaxing massages, henna tattoos and psychic readings will also be available at this year's market.

2007 TWILIGHT CONCERT SERIES SPONSORS

George S. and Dolores Doré Eccles Foundation
XMission
Uinta
Wells Fargo
Utah Arts Council
Downtown SLC
Salt Lake County
Salt Lake City
macy's
Phoenix
Peery Hotel
Homewood Suites Hilton
Marriott Salt Lake City University Park
Urban Outfitters
metro display
City Weekly
kuer FM90
KCPW
krcl 90.9 fm
in
SLUG Magazine